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# **PUNCTUATION,**

**AND**

**OTHER TYPOGRAPHICAL MATTERS,**

**FOR THE USE OF**

**PRINTERS, AUTHORS, TEACHERS, AND  
SCHOLARS.**

**BY**

**MARSHALL T. BIGELOW,**

**CORRECTOR AT THE UNIVERSITY PRESS.**

***A NEW EDITION.***

**BOSTON:**

**LEE AND SHEPARD, PUBLISHERS.**

**1904**



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**BY MARSHALL T. BIGELOW.**

## P R E F A C E .

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**T**HIS work was originally intended to lay down plain and practical rules for compositors and proof-readers, which should be brief enough to be readily kept in mind, and simple enough to be at once comprehended. But I hope that it may also be of use to authors and teachers, as well as to pupils in colleges and schools, in which the practice of composition is now so general a requirement. Business men, likewise, who have occasion to print circulars and advertisements, may find a knowledge of the subjects here treated to be very useful.

The tendency of the present day is decidedly to a less stiff and formal punctuation than that laid down in either Murray's or Goold Brown's Grammar, and no one now would punctuate so closely as their rules require. It has become a recognized principle, that Punctuation is as much a matter of taste and judgment as of rigid rule; and while certain rules are positive, and to be followed absolutely, much is to be left to the discretion of the author.

The treatise of Wilson is by far the best work treating fully on this subject; but it is altogether too large for the purpose for which this little volume is designed. I have used it freely for exam-

ples, and in fact have taken these wherever I could find them, whether in Murray, Goold Brown, or the works of other writers on the subject.

The subject of division of syllables as well as that of compound words has been carefully considered, and an attempt has been made to give definite practical rules, which shall avoid the many inconsistencies and errors of our two principal Dictionaries. Printers and school-book makers usually follow the Dictionary which they take as their standard, without any regard to consistency or the true principles of syllabication.

General rules are also given in relation to printing and accenting the Classical and Modern languages. These, of course, are not for scholars, but for compositors, to whom a knowledge of these rules may be of great use, and save much useless and vexatious labor in correcting.

An experience at the University Press, as a practical printer, of nearly fifty years, — more than thirty of which have been spent in proof-reading, — and the advantage of the instruction of Mr. Charles Folsom and of Mr. George Nichols while they were connected with the Press, as well as that of reading the proofs of the original works of nearly all our prominent New England authors, induce me to hope that my book may be of value, especially to the class for whom it is primarily designed.

M. T. BIGELOW.

CAMBRIDGE, May 21, 1881.

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# A CORRECTED PROOF-SHEET.

## HAMLET'S ADVICE TO THE PLAYERS.

*P. caps.* Speak the speech, I pray you, as I pronounced it to you,  
trippingly on the tongue; but, if you mouth it, as many  
of our players do, I had as lief the Town crier spoke my  
lines. Nor, donot saw the air too much with your hand,  
thus: but use all gentl<sup>^</sup>; for, in the very torent, tempest,  
and, as I may say, whirlwind of your passion, you must  
acquire a temperance that may give it smoothness.

*No break.* Of it offends me to the soul to hear a periwig-pated  
robustious fellow tear to tatters a passion, — to very  
rage, — to send the ears of the groundlings, who, for the  
most part, are cap a ble of nothing; but inevitable dumb  
show and noise. I would have such a fellow whipped  
for oerdoing Termagant; it out-Herods Herod. Pray you  
avoid it. [Be not too tame, niether, but let your own  
discretion be your tutor; suit the action to the word, with

this special observance, that you o'erstep not the modesty  
of Nature; for any thing so overdone is from the purpose  
of playing, whose end, both at the first and now, was  
and is, to hold, as 'twere, the mirror up to nature; to  
show Virtue her own feature, Scorn her own picture, and  
the very age and body of the time, his form  
and pressure.

SHAKESPEARE.

the word to the action.

*Caps.*

*Of*

*h. a. / -*

*Rom.*

*Stat.*

*uf. / ne*

*of*

*split*

*1*

*stet.*

*T.*

*tr.*

*a*

*(*

*—*

*N. / ,*

*image*

*—*

*—*

*—*

*—*

*—*

*—*

*—*

## EXPLANATION OF PROOF MARKS.

- Δ* or  $\delta$  *Dele*, take away.
- ① is a mark showing an inverted letter.
- over *ae* and *oe* indicates that they are to be printed *æ*, *œ*.
- directs *less* space between words.
- ⊖ directs that all space be taken out.
- # indicates that a space is needed where the  $\wedge$  is put.
- × indicates a broken letter.
- ⊥ indicates a space which stands up.
- ..... Dots placed under words or letters erased indicate that they are to be restored. *Set* is placed in the margin.
- [ indicates that a word or line is to be moved towards the face of the bracket, whichever way turned.
- ¶ denotes that a new paragraph is to be made.
- tr.* Transpose words or letters. But it is better to rewrite letters than to use the *tr.*
- l. c.* (*lower case*) directs a capital word or letter to be made small.
- Qy.* or ? Query, as to spelling or use of language, and the questioned change written in the margin.
- One line drawn under letters or words indicates that they should be in *Italics*; two, SMALL CAPITALS; three, CAPITALS.

## REMARKS FOR AUTHORS.

AUTHORS in correcting proofs, especially where they are sent to a distance, by mail or otherwise, should not use a lead pencil, as the marks are very likely to become illegible. Either ink or a crayon pencil ought to be used.

When a query is made on the proof-sheet, if the author desires the correction to be made, he should erase the ? or *Qy.* If he does not wish the change made, the correction and query should both be distinctly marked through. Much trouble is occasioned proof-readers by neglecting this, as they are at a loss what to do, and as queries are often in relation to discrepancies in the manuscript, or other matters, which they cannot settle. Marks should *never be rubbed out with an eraser*, as the proof-reader may forget corrections that he made in the author's proof, and again make the same corrections, which the author may not desire. When duplicate proofs are sent to an author, *the one marked by the proof-reader should always be returned*; as otherwise typographical defects might appear, which can be avoided.

By careful attention to the foregoing scheme of proof marks in making corrections, the author may be assured that they will be understood; and there is no occasion for taking up the time of the proprietor, proof-reader, or compositor in going over the marks with him. If there are many corrections, however, the author should see a revise.

# PUNCTUATION.

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## CHAPTER I.

### THE COMMA.

**C**OMMAS are properly used, not for the purpose of showing where pauses are to be made in reading, but to present to the eye the proper grammatical construction of the sentence, so that one reading a new book or a newspaper cannot fail to perceive the meaning at first sight. They are used for the separation of clauses, to mark parentheses, and to separate words where several are used in the same construction,—in short, wherever they help to show the exact meaning of the writer.

Almost the whole science of punctuation consists in the proper use of the comma in subordinate clauses, so as to show the precise meaning of the sentence. A full comprehension of the meaning of the writer is necessary to this, and without such a comprehension it is impossible to punctuate correctly.

The following rules show where commas must be used, and also where their use is a matter of taste and judgment, rather than of absolute law. In many cases, where they would be used according to rule, they may be omitted in parenthetical or other clauses in long or involved sentences, where they might confuse the reader



instead of helping him. The responsibility for a bungling or confused sentence, however, must rest with its writer: it is impossible for a proof-reader to remedy it by any use of punctuation marks.

### RULE I.

1. A simple sentence does not usually admit of any pause except at its close.

2. But where a sentence is so constructed that the subject ends with a verb and the predicate also begins with a verb, a comma may be used.

3. A sentence so long that the reader might find it difficult to separate the subject from the predicate, also admits of the insertion of a comma between them.

#### 1.

I remember with gratitude his goodness to me.  
His work is in many respects very imperfect.

#### 2.

All things that are, are with more spirit chased than enjoyed.  
Whatever is, is right.  
What is foreordained to be, will be.

#### 3.

To allow the slave-ships of a confederation formed for the extension of slavery to come and go free and unexamined between America and the African coast, would be to renounce even the pretence of attempting to protect Africa against the man-stealer.

Those Presbyterian members of the House of Commons who had many years before been expelled by the army, returned to their seats.

### RULE II.

1. Two words of the same part of speech and in the same construction, or two short phrases, when connected by a conjunction, should not be separated by a comma.

2. But where more than two words occur in such construction, commas should be put between all the words, whether connected by conjunctions or not.<sup>1</sup>

3. Where two or more such words are used without a conjunction, or where the same word is repeated, a comma should always be used between them. If the two or more words unconnected by a conjunction or conjunctions are nouns in the nominative case, or have the same relation to what follows in the sentence, a comma should also be used after the last word; except that where two or more adjectives qualify a noun, or where the portion of the sentence governed consists of a single word or a very short clause, the comma after the last word of the series should be omitted.

4. If, however, either of two such words has a qualifying word or clause which does not also qualify the other, they should usually be separated by a comma. Also where the conjunction is decidedly disjunctive, or the second word is explanatory of the first, or a definition of it; or where words are contrasted, or antithetical, or emphatically distinguished.

1.

Reason and virtue answer one great aim.

Plain and honest truth wants no artificial covering.

Death had lost its terrors and pleasure its charms.

2.

The discourse was beautifully, elegantly, and forcibly delivered.

The spirit of the Almighty is within, around, above us.

---

<sup>1</sup> Some writers omit the comma in cases where the conjunction is used. But as the conjunction is generally employed in such cases for emphasis, commas ought to be used; although where the words are very closely connected, or where they constitute a clause in the midst of a long sentence, they may be omitted.

Little, Brown, & Co., or Little, Brown, and Company.  
 The man professed neither to eat, nor drink, nor sleep.  
 The husband, wife, and children suffered extremely.

And, feeling all along the garden wall,  
 Lest he should swoon, and tumble, and be found,  
 Crept to the gate, and opened it, and closed.  
 Who to the enraptured heart, and ear, and eye  
 Teach beauty, virtue, truth, and love, and melody.

From generation to generation, man, and beast, and house,  
 and land have gone on in succession here, replacing, following,  
 renewing, repairing and being repaired, demanding and getting  
 more support, etc.

Saying with a loud voice, Worthy is the Lamb that was slain  
 to receive power, and riches, and wisdom, and strength, and  
 honor, and glory, and blessing. And every creature which is in  
 heaven, and on the earth, and under the earth, and such as are  
 in the sea, and all that are in them, heard I saying, Blessing, and  
 honor, and glory, and power, be unto him that sitteth upon the  
 throne, and unto the Lamb, for ever and ever. — *Rev. v. 12, 13.*

## 3.

Their search extends along, around the path.

We are fearfully, wonderfully made.

Punish, guide, instruct the boy.

Verily, verily, I say unto you.

The colleges, the clergy, the lawyers, were against me.

Your ends, objects, seem to me important. I see, I feel, the  
 great evils of our present social state. — *W. E. Channing.*

The world that is outward, material, is the shadow of that  
 which is spiritual. — *Ibid.*

The more of common objects, of common tastes, of common  
 sources, they possess, the more tender and beneficent will be  
 their union. — *Ibid.*

## 4.

He could write, and cipher too.

In such case it is clear that he is entitled to take the annual  
 crops, and wood for fuel.

He, and he only, is worthy of our supreme affections.

The vain are easily obliged, and easily disobliged.

Liberal, not lavish, is kind Nature's hand.

Strong proofs, not a loud voice, produce conviction.  
 Though black, yet comely ; and though rash, benign.  
 Learning is the ally, not the adversary, of genius.  
 We came to a large opening, or inlet.

Though deep, yet clear ; though gentle, yet not dull ;  
 Strong, without rage ; without o'erflowing, full.

Who builds a church to God, and not to fame,  
 Will never mark the marble with his name.

The following are examples of nouns in juxtaposition, but in a different construction, which show clearly the importance of putting a comma before the conjunction when it is used before the last word of a series in the same construction.

By simple truth, staleness and tameness are not meant, for there should always be richness of thought. — *W. E. Channing*.

To prove its location, reputation and tradition, recitals in ancient deeds, and the evidence afforded by ancient maps and plans, are admissible. — *Mass. Reports*.

Among them are the following mines, viz. the Central, Copper Falls, and Calumet and Hecla.

### RULE III.

Words joined in pairs by conjunctions, or other particles, should be separated into pairs by commas.

Sink or swim, live or die, survive or perish, I give my hand and my heart to this vote.

Interest and ambition, honor and shame, friendship and enmity, gratitude and revenge, are the prime movers in public transactions.

Let elevation without turgidness, purity without primness, pathos without whining, characterize our style.

Nothing is more wise or more admirable in action than to be resolute and yet calm, earnest and yet self-possessed, decided and yet modest.

But whether ingenious or dull, learned or ignorant, clownish or polite, every innocent man, without exception, has as good a right to liberty as to life.

## RULE IV.

Where, of two or more adjectives in a series, one is qualified by the one or more preceding, the comma should be omitted before it.

She is a virtuous and excellent young woman.

He was a brave, honest, and good old man.

She had dark blue eyes and beautiful light brown hair.

He then proceeded to draw on a pair of old, shabby, and very dirty white kid gloves.

## RULE V.

1. Words used in apposition should be separated from each other by a comma, and also from the part of the sentence which follows.

2. But where one of the words is used merely as a general title or appellation, the comma should be omitted, as also where a pronoun is added tautologically for emphasis.

## 1.

Now I, Paul, myself beseech you by the meekness and gentleness of Christ.

But in the first year of Cyrus, the king of Babylon, the same King Cyrus made a decree to build this house of God.

And set up over his head his accusation written, This is Jesus, the King of the Jews.

Newton, the great mathematician, was very modest.

The Venetian Senate entered into an alliance with the Emperor, Charles V., and the Pope, Paul III.

William was slain, leaving one child, Alice.

And he, their prince, shall rank among my peers.

## 2.

The poet Milton wrote excellent prose and better poetry.

The Emperor Augustus was a patron of the fine arts.

On the death of the Empress Anne, her niece assumed the government, as guardian of her son John.

The river Thames. — The brook Kidron. — I myself. — He himself. — Ye men of Athens.

## RULE VI.

All vocative words or expressions should be separated by commas from the other parts of the sentence.

Mr. President, my object is peace.

Yes, sir, I will go there with you.

Your Grace of York, set forward !

It touches you, my lord, as much as me.

It is to you, good people, that I speak.

Come, pensive nun, devout and pure,

Sober, steadfast, and demure.

## RULE VII.

1. Adverbs and short phrases, when they break the connection between closely related parts of a sentence, should be separated by commas from the other portions of the sentence.

2. When they readily coalesce with the whole sentence, however, the commas should be omitted.

Among the more common words and phrases so used are the following :—

too	however	perhaps	first	now
then	therefore	again	finally	moreover
also	indeed	further	lastly	namely
in short	for instance	in truth	in like manner	
you know	as it were	no doubt	as it appears	

But this list may be almost indefinitely extended.

## 1.

Roland's death, too, is supernatural.

So, then, these are the two virtues of building : first, the signs of man's own good work ; and, secondly, the expression of man's delight in work better than his own.

As an orator, perhaps, he was not magnetic or inspiring.

There is, however, a limit at which forbearance ceases to be a virtue.

I had grown to my desk, as it were, and the work had entered my soul.

True eloquence, indeed, does not consist in mere speech.

Our civilization, therefore, is not an unmixed good.

Punctuality is, no doubt, a quality of high importance.

## 2.

True eloquence does not indeed consist in mere speech.

Our civilization is therefore not an unmixed good.

Patience, I say ; your mind perhaps may change.

Here also is the distinction between faith and mere assent.

Now I know in part, but then shall I know even as also I am known.

## RULE VIII.

All clauses, whether independent, parenthetical, absolute, or whatever grammarians may choose to call them, should generally be separated by a comma or commas from the other parts of the sentence ; although where any such clause is closely united with the sentence, or is very short, it may be unnecessary.

United, we stand ; divided, we fall.

The prince, his father being dead, succeeded.

His father dying, he succeeded to the estate.

To confess the truth, I was much in fault.

Vices, like shadows, towards the evening of life grow great and monstrous.

As the hart panteth after the water brooks, so panteth my soul after thee.

Though he slay me, yet will I trust in him.

Where the bee sucks, there suck I.

The little that is known, and the circumstance that little is known, must be considered as honorable to him.

Any departure from the route named in the policy to a port or place not named, and any delay in prosecuting the voyage, without necessity or just cause, or any delay at a port named in the policy for the prosecution of business not connected with the business of the voyage, or any unreasonable delay at such port in prosecuting the business of the voyage, is a deviation. — *Mass. Reports.*

## RULE IX.

1. A relative clause limiting or restricting its antecedent should not be separated from it by a comma.

2. But the comma must be used where the clause is explanatory of the antecedent, or parenthetical, or where it expresses another idea.

## 1.

Every one must love a boy who is attentive and docile.

For the things which are seen are temporal, but the things which are not seen are eternal.

He preaches sublimely who lives a sober, just, and holy life.

There is no charm in the female sex which can supply the place of virtue.

## 2.

Cherish true patriotism, which has its root in benevolence.

His stories, which made everybody laugh, were often made to order.

They passed the cup to the stranger, who drank heartily.

He did not come, which I greatly regret.

The younger, who was yet a boy, had nothing striking in his appearance.

## RULE X.

1. A direct quotation, maxim, or similar expression, should be separated from the preceding part of the sentence by a comma. Where a quotation consists of more than one sentence, a colon is generally used.

2. Clauses like "It is said," "I answer," "He contended," etc., introducing several propositions or quotations, each preceded by the word *that*, should have a comma before the first *that*, especially if the sentence is so constructed as to require a comma after the *that*; <sup>1</sup> but if a single proposition or quotation only is given, no comma is necessary.

---

<sup>1</sup> See first example under Semicolon, 3, page 23.



3. A single proposition of a like kind, introduced by a noun like *maxim*, *fact*, *rule*, *law*, or like word, should have a comma before the *that*. Also where the verb *to be* is used after the noun, a comma is preferable before the *that*; as, "The reason is," "The facts are," "The rule was," "Our opinion is," etc.

## 1.

God said, Let there be light; and there was light.

It is a good maxim, Take care of the pennies, and the pounds will take care of themselves.

## 2.

They have forgotten, that in England not one shilling of paper money is received but of choice, that the whole has had its origin in cash actually deposited, and that it is convertible at pleasure into cash again.

Philosophers assert, that Nature is unlimited in her operations, that she has inexhaustible treasures in reserve, that knowledge will always be progressive, and that all future generations will continue to make discoveries of which we have not the slightest idea.<sup>1</sup>

## 3.

Dante's knowledge of him is owing to the fact, that the profane Latin literature had been revived in the twelfth century.

It is the law of nature, that the mother shall protect and cherish her offspring.

Our opinion is, that as to this part of the fund the trust should be terminated, and the amount paid over to the claimant.

## RULE XI.

1. In the address and the conclusion of a letter or any other document, as well as the date, commas should be used between all the different items.

2. A comma should always be used between the

---

<sup>1</sup> In both of the above examples, if only the first clause after *that* were expressed, it will be seen that no comma would be admissible.

month and year in writing dates, whether the day of the month is given or not.<sup>1</sup>

3. Where a date is inserted in a sentence without a preposition or other word to connect it with the preceding clause, a comma should be used before it. But it is better to insert a connecting word, unless many dates occur in close proximity.

1.

Hon. Geo. F. Hoar, Washington, D. C.

Rev. Joseph W. Smith, Auburn, Cayuga Co., New York.

I am, sir, very respectfully, your obedient servant, George Washington.

Ward Room, Franklin Schoolhouse, Waltham Street, Boston.

Lotos Club, 147 Fifth Avenue, New York, September 9, 1880.

2.

This event took place in June, 1880.

The battle of Bunker Hill was fought on June 17, 1775.

Independence was declared on the 4th of July, 1776.

3.

The death of President Wadsworth occurred, March 16th, 1737, and was lamented with more than ordinary demonstrations of sorrow.

Washington was born, Feb. 22, 1732, and died, Dec. 14, 1799. He took command of the American army, July 3, 1775; forced the British to evacuate Boston, March 17, 1776; was defeated at Brandywine, Sept. 11, 1777, and at Germantown, Oct. 4, 1777; defeated Cornwallis at Yorktown, Oct. 19, 1781. He was inaugurated President, April 30, 1789, and retired to private life, March 4, 1797.

---

<sup>1</sup> Dates are much better in figures than written out, in ordinary printing, although in legal documents they are written out to prevent mistake, or fraud by an alteration of a figure. It is better to spell out the month, instead of abbreviating, either in narrative matter or in the date of a letter; as, the 24th of December, 1880; or, December 24, 1880; instead of Dec. 24, 1880. But where dates are frequent, in statistical or other matter, they may be abbreviated to save space. Write 2d, 3d, not 2nd, 3rd.

## RULE XII.

A comma should be used to indicate an ellipsis of the verb or noun where the meaning would not otherwise be clear, though it may be dispensed with where the sense is obvious.

A wise man seeks to shine in himself ; a fool, in others.

He rides on a flaming car, and grasps in his left hand a quiver full of arrows ; in his right, a fiery bow.

Price of admission, 50 cents.

Some mute, inglorious Milton here may rest,  
Some Cromwell, guiltless of his country's blood.

## OMISSION OF THE COMMA.

1. The comma may be omitted, after a period, in many cases where the foregoing rules would require it, as in giving authorities between volume and page, or other subdivisions ;<sup>1</sup> also after *i. e.*, *e. g.*, *viz.*, *etc.*, and similar abbreviations, where an example or explanatory clause is introduced. Also, as before stated, commas may be omitted, in some cases where they would be used according to the foregoing rules, in long sentences, when the sense can be made clearer by their omission.

2. If the comma is necessary after a period to distinguish a parenthesis, however, it should be inserted.

3. Where *but*, *and*, or other connecting particle, occurs after a period or semicolon immediately before a parenthetical clause, it is better to omit the comma before the parenthesis.

## 1.

Shaw, C. J. delivered the opinion of the court.

John C. Church, Jr. was yesterday elected mayor of this city.

---

<sup>1</sup> For further examples on this point, see Chapter VIII., on Citations and Abbreviations.

The keystones, etc. of the choir, and the compartments between the ribs in the eastern part of the choir, were re-decorated in color.

The names of countries, kingdoms, states, cities, etc. are differently written in different languages. — *J. E. Worcester.*

Vol. I. p. 145, *not* Vol. I., p. 145.

2.

All other objects, such as furniture, vessels and utensils, textiles, etc., are to be eliminated.

3.

But though they had been victorious in the land engagements, they were so little decisive as to lead to no important result.

Athens seemed now restored, if not to power, at least to independence; and if she reflected but the shadow of her former greatness, she was at least raised up from the depths of her degradation.

#### OTHER USES OF THE COMMA.

Commas are used to point off figures into periods of three each, denoting thousands, millions, etc., for convenience in reading.

Commas inverted are used for the beginning of a quotation of any kind. For their use for this purpose, see the chapter on "Paragraphs and Quotations," page 39.

Inverted commas are also used, in pairs, in tabular work, for *do.* or *ditto*, instead of repeating in a number of instances the same words or figures. Where used in place of several words or a sentence, it is not necessary to put commas under every word, but they should be in pairs a short distance apart, without regard to the separate words.

## CHAPTER II.

## THE SEMICOLON, COLON, AND PERIOD.

## I. THE SEMICOLON.

1. The semicolon is used to separate clauses from each other, where the clauses themselves are subdivided by commas and might not otherwise be readily distinguished.

2. The semicolon may also be used between short complete sentences, where the period would indicate more of a pause than the connection between the sentences renders necessary.

3. The semicolon is used between expressions in a series which have a common dependence on, or relation with, other words or expressions at the beginning or end of a sentence. Where the expressions all alike directly govern a clause at the end of a sentence, a dash should be put after the last clause of the series before the governed clause.

4. The semicolon should be used before *as*, *viz.*, *e. g.*, *i. e.*, or the full words of these abbreviations, and similar words, where examples, or a specification of particulars or subjects, follow. But where such examples are introduced parenthetically in a sentence, a comma only is needed.

## 1.

He was courteous, not cringing, to superiors; affable, not familiar, to equals; and kind, but not condescending or supercilious, to inferiors.

## 2.

We do not want precepts so much as patterns ; an example is the softest and least invidious way of commanding.

It is a beautiful thing to model a statue and give it life ; to mould an intelligence and instil truth therein is still more beautiful.

There are on every subject a few leading and fixed ideas ; their tracks may be traced by one's own genius as well as by reading.

## 3.

The intention of the testatrix was, that, after the payment of the debts and the legacies, the residue of the estate should be divided into three parts for the benefit of her three children respectively ; that, out of the part designed for each child, five hundred dollars should be paid to each of his or her children ; and that the balance only of such third part was devised to such child.

He has combined with others to subject us to a jurisdiction foreign to our constitution, and unacknowledged by our laws ; giving his assent to their acts of pretended legislation : for quartering large bodies of armed troops among us ; for protecting them, by a mock trial, from punishment for any murders which they should commit on the inhabitants of these States ; for cutting off our trade with all parts of the world ; for imposing taxes on us without our consent ; for depriving us, in many cases, of the benefits of trial by jury ; for transporting us beyond seas to be tried for pretended offences ; for abolishing the free system of English laws in a neighboring province, establishing therein an arbitrary government, and enlarging its boundaries, so as to render it at once an example and fit instrument for introducing the same absolute rule into these Colonies ; for taking away our charters, abolishing our most valuable laws, and altering fundamentally the forms of our governments ; for suspending our own legislatures, and declaring themselves invested with power to legislate for us in all cases whatsoever. — *Decl. of Independence.*

The ground strewed with the dead and the dying ; the impetuous charge ; the steady and successful repulse ; the loud call to repeated assault ; the summoning of all that is manly to repeated resistance ; a thousand bosoms freely and fearlessly bared in ar

instant to whatever of terror there may be in war and death ; — all these you have witnessed, but you witness them no more.

How we have fared since then ; what woful variety of schemes have been adopted ; what enforcing, and what repealing ; what doing and undoing ; what shiftings, and changings, and jumbings of all kinds of men at home, which left no possibility of order, consistency, or vigor, — it is a tedious task to recount.

## 4.

A noun is the name of anything that exists, or of which we have any notion ; as, London, man, virtue.

The rough breathing shows that the vowel is aspirated ; i. e. that it is preceded by the sound of *h*.

The names of religious sects should always commence with capitals ; e. g. Christian, Mohammedan, Catholic, Protestant, Baptist, Unitarian.

The Ancient Greek language has been divided by grammarians into four principal dialects ; viz. Attic, Ionic, Doric, and Æolic.

## II. THE COLON.

1. The colon is most generally used for the purpose of introducing a speech or quotation consisting of more than one sentence, or a series of propositions or statements, when formally introduced by *thus*, *as follows*, *this*, *namely*, etc. Where the quotation, or other matter subjoined, commences a new paragraph, a dash should be used after the colon at the end of a paragraph.

2. But where a quotation is not directly introduced by the preceding sentence, a full stop should be used.

3. Where the quotation is short, but is introduced by expressions like *these words*, *this maxim*, etc., a colon should be used.

4. The colon may be used to separate two short sentences, which have so close a connection that a period would be too great a separation, while the sentences require a more marked stop than the semicolon.

5. The colon is sometimes used to separate clauses which are subdivided by semicolons.

6. The colon is used on title-pages, and in catalogues of books, between the place of publication and the name of the publisher.

1.

At a meeting held last evening, the First Parish passed the following vote, viz.:—

The Hon. James A. Garfield was then introduced to the meeting, and spoke as follows:—

Socrates recommended to one of his disciples this prayer: "O Jupiter, give us those things," etc.

We hold these truths to be self-evident: that all men are created equal; that they are endowed by their Creator with certain unalienable rights; that among these are life, liberty, and the pursuit of happiness.

2.

We shall now proceed to give a few extracts from the work.

In order to prove this, I will now read precisely what the gentleman did say.

3.

In his last moments he uttered these words: "I fall a sacrifice to sloth and luxury."

4.

Avoid evil-doers: in such society an honest man may become ashamed of himself.

Some things we can, and others we cannot do: we can walk, but we cannot fly.

5.

A clause is either independent or dependent: independent, if it forms an assertion by itself; dependent, if it enters into some other clause with the value of a part of speech. — *J. D. Whitney*.

See second example under Semicolon, 8, page 23.

6.

Boston: Lee and Shepard.

New York: Harper Brothers.

Cambridge: Charles W. Sever.

London: Sampson Low, Son, & Co.



## III. THE PERIOD.

1. The period is used at the end of every complete sentence which does not require either an interrogation or exclamation point.

2. A period must be used after every heading or sub-heading, whether in a separate line or at the commencement of a paragraph, or over a column of figures in tabular work ; also after the address of a letter or printed document, as well as after the signature, and, if there is more than one signature, after each and every one. After the word Page, Chapter, Section, or other similar division, in tables of contents or indexes, where it stands over a column of figures or numerals, it is, however, the general practice to omit the period.

3. The period should be used after every abbreviated word, and where two letters are used for two separate words each letter should have a period after it ; as, *i. e.* for *id est* ; *e. g.* for *exempli gratia*, etc. But if the word is abbreviated by an apostrophe for letters omitted, no period should be used ; as, *cont'd* for *continued*. (See Abbreviations.)

4. A period is always put after Roman numerals, except where they are used for numbering pages of introductory or other matter, when the period should not be used.

5. Where Arabic numerals are used for numbering paragraphs, or lists of particulars or subjects in the same paragraph, they should be followed by the period ; also where they are used for references to different divisions of a book, as is explained in the chapter on Citations and Abbreviations, page 49.

6. References to foot-notes, whether figures, letters,

or the common reference marks, should have no period or other mark after them. Sometimes parentheses are used ; but this is unnecessary, and they look badly.

7. Periods denote an omission in a quotation, where it is not desired to give the whole of it. When part of a sentence is omitted, three or four periods are used, with spaces between them. When a paragraph is omitted, a line of six or seven periods is used.

8. Periods are used for leaders in tables of contents, indexes, and tabular matter, to carry the eye of the reader to the proper figure or figures. Where the space between the words and figures is not great, the periods may be one *em* apart ; but if the space is large, they are much better two *ems* apart, arranged in diamond form.

9. The period is used to set off decimal numbers from whole numbers ; also before figures to show that they constitute a decimal, and not a whole number ; as, .0048 gr., .025 mile, .0075 inch ; and consequently, in money of the United States, to divide dollars and cents ; as, \$ 240.54, \$ 2,588.46, etc.<sup>1</sup>

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<sup>1</sup> A very common error in writing a decimal number is to use the plural after it ; as, .0048 grains, .025 miles, .38 yards. This is wrong, as any decimal number, no matter of how many or how few figures it consists, is less than the whole number *one*, and therefore cannot be plural. The above expressions mean 48 ten-thousandths of a grain ; 25 thousandths of a mile ; 38 hundredths of a yard ; and therefore the singular number should be used, *grain, mile, yard*.

## CHAPTER III.

THE INTERROGATION AND EXCLAMATION  
POINTS.

## I. THE INTERROGATION POINT.

1. The interrogation point is used at the end of every sentence which constitutes a direct question, in whatever form it may be expressed ; and every direct question of a series should have the interrogation mark after it.

2. No question should be divided by any other point than a comma ; but if a question is so constructed that a greater break is required, a dash should be used.

3. A series of questions may be asked omitting the interrogatory clause after the first question, each of which should have the interrogation mark.

4. An indirect question should not have the interrogation mark after it.

## 1.

The sun not set yet, Thomas ?

What is civilization ? where is it ? what does it consist in ? by what is it excluded ? where does it commence ? where does it end ? by what sign is it known ? how is it defined ? In short, what does it mean ?

I pause for a reply. — None ? Then none have I offended.

What ceremony else ? — *Hamlet*.

What mean'st thou by that ? Mend me, thou saucy fellow ! —  
*Julius Caesar*.

## 2.

Where doth the world thrust forth a vanity, —  
So it be new, there's no respect how vile, —  
That is not quickly buzzed into his ears ?

Are you still — I fear you are — far from being comfortably settled ?

Ah ! whither now are fled those dreams of greatness, — those busy, bustling days, — those gay-spent, festive nights, — those veering thoughts, lost between good and ill, that shared thy life ?

Canst thou, and honored with a Christian name,  
Buy what is woman-born, and feel no shame, —  
Trade in the blood of innocence, and plead  
Expedience as a warrant for the deed ?

## 3.

Where be your gibes now ? your gambols ? your songs ? your flashes of merriment, that were wont to set the table on a roar ? No one now to mock your own grinning ? quite chap-fallen ? —  
*Hamlet.*

## 4.

He then demanded whether I intended to comply with his request.

The judge asked the witness if he believed the man to be guilty.

He asked what I would do in that case.

## II. THE EXCLAMATION POINT.

1. The exclamation point is used after interjections, exclamatory words or phrases, and sentences expressing a wish, wonder, strong emotion, or passion.

2. Where an interjection commences a sentence which requires the exclamation point at the end, it is not usually necessary to put the point also after the interjection.

3. Interjections, when repeated to express laughter, or any other sound, take the exclamation point only after the last.

## Difference between Oh ! and O.

4. *Oh !* is properly used only as an interjection expressive of pain, woe, or surprise. This is the only

signification given in the Dictionaries of Johnson, Worcester, and Webster, although the editors of the last edition of Webster give the additional signification of the expression of a wish. But this last use is generally considered erroneous, although examples of it are frequent.<sup>1</sup>

5. *O* is used for the sign of address, or the vocative case; for the expression of a wish or an imprecation; to introduce an exclamatory phrase; and, colloquially, as an unmeaning introduction to a sentence, where it might be omitted without at all affecting the sense.

6. The exclamation point may be used after the vocative when very strong feeling or passion is expressed, or where the address follows an interjection or exclamatory expression.

7. *Oh!* always requires the exclamation point immediately after it, except in the case stated under Rule 2, above. *O* never should have the mark immediately after it.

## 1.

May the gods requite!

Would that I had perished!

Hark! hark! the Dauphin's drum, a warning bell!

Whew! A plague upon you all!

O God! that men should put an enemy in their mouths, to steal away their brains! — *Othello*.

## 2.

They shall not lament for him, saying, Ah my brother! or, Ah sister! . . . Ah lord! or, Ah his glory!

Oh, how I suffer!

Alas both for the deed and for the cause!

Ho, trumpets, sound a war note!

Ho, lictors, clear the way!

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<sup>1</sup> See Crosby's Greek Grammar, pp. 379, 380, 384; Goodwin's, pp. 257, 289, 290; Gould Brown's Grammar, p. 448.

## 3.

Ha, ha, ha ! — He, he, he ! — Ho, ho, ho !  
 Click, click, click ! — Whack, whack, whack !  
 Knock, knock, knock ! Who 's there i' the name of Beelzebub ! — *Macbeth*.

## 4.

Oh ! my offence is rank, it smells to heaven. — *Hamlet*.  
 But, oh ! what damned minutes tells he o'er, who dotes, yet doubts ! — *Othello*.  
 Oh ! how vain and transitory are all things here below !  
 Oh ! you are wounded, my lord !  
 But oh ! as to embrace me she inclined, I waked. — *Milton*.  
 But she is in her grave, and oh !  
 The difference to me ! — *Wordsworth*.

## 5.

O that I had wings like a dove !  
 O that this too, too solid flesh would melt, thaw, and resolve itself into a dew ! — *Hamlet*.  
 O that my words were now written ! O that they were printed in a book !  
 I hope we have reformed that indifferently with us. — O, reform it altogether. — *Hamlet*.  
 Remuneration ! O, that 's the Latin word for three farthings.  
 Where are you going ? — O, only to Boston.  
 Catch, then, O, catch the transient hour,  
 Improve each moment as it flies.

## 6.

Woe unto thee, Chorazin ! Woe unto thee, Bethsaida !  
 How amiable thou art, O virtue !  
 Rouse, ye Romans ! rouse, ye slaves !  
 All hail, ye patriots brave !  
 Ah, child ! you are as innocent as the flower that grows under our feet.  
 Great Glamis ! worthy Cawdor ! Greater than both by the all-hail hereafter ! — *Macbeth*.  
 Romans, countrymen, and lovers, hear me for my cause, and be silent that you may hear. — *Julius Cæsar*.  
 Friends, Romans, countrymen, lend me your ears. — *Ibid*.

## CHAPTER IV.

## THE DASH, PARENTHESES, AND BRACKETS.

## I. THE DASH.

1. The dash is a very useful and necessary point when properly used ; but many books are so uselessly encumbered with it, that it loses all significance as a proper mark of punctuation.

2. The dash is used before and after a parenthetical clause which is too closely connected with and necessary to the whole sentence to be enclosed in parentheses, and yet requires for its ready comprehension to be distinctly separated from the other parts of the sentence. Commas should be used before the dashes only where a comma would be necessary if the sentence included between the dashes were omitted. (This rule also applies to the case of parentheses and brackets.)

To render the Constitution perpetual, — which God grant it may be, — it is necessary that its benefits should be practically felt by all parts of the country. — *D. Webster.*

3. The dash is used where the construction of a sentence is changed or suspended, and the sentence concluded in an unexpected manner, or with an epigrammatic turn of the sentiment ; also where, in dialogue, one of the speakers is interrupted or breaks off in the midst of a sentence.

Was there ever a bolder captain of a more valiant band ?  
Was there ever — But I scorn to boast.

Then the eye of a child, — who can look unmoved into that well undefiled, in which heaven itself seems to be reflected ?

You have given the command to a person of illustrious birth, of ancient family, of innumerable statues, but — of no experience.

His proctorship in Sicily, — what did it produce ?

Greece, Carthage, Rome, — where are they ?

Heaven gives its favorites — early death.

The four greatest names in English poetry are almost the first we come to, — Chaucer, Spenser, Shakespeare, and Milton.

Gray and Collins aimed at the dazzling imagery and magnificence of lyrical poetry, — the direct antipodes of Pope.

Here lies the great — False marble ! where ?

Nothing but sordid dust lies here.

*Cassius.*

Yet I fear him :

For in the ingrafted love he bears to Cæsar —

*Brutus.* Alas ! good Cassius, do not think of him.

4. The dash is also used to separate a heading at the commencement of a paragraph from the subject matter following ; and before an authority when it is given at the end of a quotation.

5. Sometimes it is used to show faltering or hesitation in speaking.

He was extremely concerned it should happen so ; but — a — it was necessary — a — Here Lord E—— stopped him short.

6. A dash is used to denote an omission of part of a word when it is not desirable to print it in full, either to avoid profanity or indelicacy ; — or of a name, when it is not desirable to give it in full.

Mrs. C——n gave a large party at her residence on B——n Street, last evening.

7. Where a conversation is carried on between two parties, and the speech of each person is not put in a separate paragraph, a dash should be used to separate the different speeches. — A dash may also be used where



a decided change of subject occurs in a paragraph, and want of space prevents the making of separate paragraphs. This often occurs in Gazetteers, Encyclopædias, etc., where saving of space is a primary consideration.

8. A short dash is used between two numbers to represent that they are a series, including the numbers given and all the intervening ones. Also to show that a part of two or more consecutive years is included in a certain term. Also, where dates are given between the 1st of January and the 25th of March from the time of the adoption of the New Style by the Catholic Church in 1582 to the time of its adoption by the English Parliament in 1752,<sup>1</sup> to show that according to Old Style it is in one year, and according to New Style in the other.

See pages 228-240. — The years 1840-44. — Nos. 28-40.

The Congress of 1879-81. — The session of 1833-34.

The winter of 1777-78. — Catalogue of Harvard University for 1833-34.

January 10, 1641-2. — The 18th of March, 1724-5.

9. In quoting pages or numbers the full figures should always be used; as, pp. 245-253, Nos. 124-129; not 245-53, 124-9. But in giving dates the figures representing the century may be dropped; as, 1634-35, not 1634-5; 1713-15, not 1713-5; 1875-79, not 1875-9; as such a date might sometimes appear to represent Old and New Style.

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<sup>1</sup> On the 16th of March, 27 Eliz. 1534-5, a bill was read the first time, in the House of Lords, entitled "An Act giving her Majesty authority to alter and new make a Calendar, according to the Calendar used in other countries." — *Sir Harris Nicolas*. But the change was not made till the year 1752. The Old Style is still retained in Russia and Greece, and is now twelve days behind the regular calendar.

## II. PARENTHESES AND BRACKETS.

1. Parentheses are used to enclose an explanation, authority, definition, reference, translation, or other matter not strictly belonging to the sentence. They are now seldom used for any other purpose.

2. The use of brackets is the same as that of parentheses, but is restricted to interpolations, corrections, notes, or explanations made by authors in quotations from others, or by editors in editing works.

3. When a parenthesis is inserted at a place in the sentence where no comma is required, no point should be used before either parenthesis. When inserted at a place requiring a comma, if the parenthetical matter relates to the whole sentence, a comma should be used before each parenthesis; if it relates to a single word, or short clause, no stop should come before it, but a comma should be put after the closing parenthesis. This rule also applies to the semicolon and period.

Their eyeballs were seared (was it not so, sir?) who had thought to shield themselves by concealing their own hand, and laying the imputation of the crime on a low and hireling agency in wickedness. — *D. Webster*.

For I know that in me (that is, in my flesh) dwelleth no good thing. — *Rom. vii. 18.*

Now for a recompense in the same, (I speak as unto my children,) be ye also enlarged. — *2 Cor. vi. 13.*

Know then this truth, (enough for man to know,)

Virtue alone is happiness below. — *Pope.*

Night visions may befriend (as sung above):

Our waking dreams are fatal. How I dreamt

Of things impossible! (could sleep do more?)

Of joys perpetual in perpetual change! — *Young.*

A captious question, sir, (and yours is one,)

Deserves an answer similar, or none. — *Cowper.*

See, for other examples, page 48. 3, and page 51. 3 and 6.

## CHAPTER V.

## THE APOSTROPHE. — POSSESSIVE CASE.

1. The apostrophe marks the elision of a syllable, in poetry or in familiar dialogue; as, *I've*, for *I have*; *thou'rt*, for *thou art*; *you'll*, for *you will*; *'t was*, for *it was*; *'t is*, for *it is*; *don't*, for *do not*; *'midst*, for *amidst*; *'mongst*, for *amongst*; *of't*, for *of it*. Also, the elision of letters in a word when it is necessary to abbreviate it; as, *cont'd* for *contained*.

In all cases where two words are thus made into one syllable, a space should be left between the words, as though they were not abbreviated. *Don't*, *can't*, *won't*, and *sha'n't*, however, are printed as single words.

"Love's Labor's Lost." — "All's Well that ends Well."

'T is pleasant, sure, to see one's name in print;

A book's a book, although there's nothing in 't.

2. The apostrophe also denotes the elision of the century in dates, where the century is understood, or to save the repetition of a series of figures.

The spirit of '76.

This was continued during the years 1823, '24, '25, and '26.

This happened in the year '95.

First of November, 'Fifty-five!

This morning the parson takes a drive.

3. Apostrophes are used for the closing mark of a quotation, as inverted commas are used for the beginning, and are double or single according to the rules

given in the next chapter, under the head of "Quotations."

4. The apostrophe is further used to denote the plural of figures and letters.

Mind your *p*'s and *q*'s.

Cross your *i*'s and dot your *t*'s.

Cast out the 9's in the above example.

Make your 7's and 3's more distinct.

### POSSESSIVE CASE.

The apostrophe indicates the possessive case, according to the following

#### RULES.

1. All nouns in the singular number, whether proper names or not, and all nouns in the plural ending with any other letter than *s*, form the possessive by the addition of the apostrophe and the letter *s*; as, *man's*, *men's*, *child's*, *children's*, *Charles's*, *Felix's*, *Hastings's*, *witness's*, *countess's*.<sup>1</sup>

The only exceptions to this rule are, that, by poetical license, the additional *s* may be elided in poetry for the sake of the meter; and that the Scriptural phrases, "For righteousness' sake," "For conscience' sake," "For goodness' sake," "For Jesus' sake," etc., have become established idioms of the language.

2. All plural nouns ending in *s* form the possessive by the addition of an apostrophe after the *s*; as, *boys'*, *horses'*, *Charleses'*, *Jameses'*, *countesses'*.

3. The possessive pronoun never takes the apostrophe; as, *ours*, *yours*, *hers*, *theirs*.

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<sup>1</sup> The above rule is oftener violated, perhaps, than any other rule of English grammar. But the possessive case, like the plural number, always makes an additional syllable where the nominative ends

## CHAPTER VI.

## OF PARAGRAPHS AND QUOTATIONS.

## I. PARAGRAPHS.

1. Every separate paragraph should be indented an *em*, in printers' phrase. This rule should be followed in all cases, except where, at the beginning of a chapter or other subdivision, a large initial letter is used.<sup>1</sup>

2. In mottoes, contents at the head of a chapter, and other matter of the sort, however, what is called a "hanging indentation" is used, in which the first line is brought out full, and the succeeding lines are indented at the beginning; so that the first line is longer than the others, instead of shorter, as in the regular paragraph.

3. Paragraphs of over a page in length should be avoided, as they give a solid and unattractive appearance to the page, and resting places for the reader's eye are convenient. On the other hand, the French fashion of making separate paragraphs of almost every sen-

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with the sound of *s*, and the plural syllable might as well be elided as that of the possessive. We should not think of saying, "In the time of the Charles," and there is no more reason for saying, "The Charles' times." The only proper way to avoid a harsh or hissing sound is to reform the sentence.

<sup>1</sup> Sometimes books and chapters are printed without indenting the first line; this looks very well where nothing but the title stands over the matter, but where a book is complicated by subdivisions, it is rarely that uniformity is preserved, and the rule above given is preferable. This is a matter of taste, however.

tence is yet more objectionable. The natural division of the subject is the proper guide.

4. In printing conversations between different persons, whatever each person says or does usually constitutes a separate paragraph. But if the paragraph is broken for the commencement of a speech, a new paragraph must also be made at its close, unless the matter following specially relates to the person speaking.

5. Dates at the end of letters, prefaces, etc. should generally be indented as much as a paragraph of the text. Signatures, also, should have the same space left at the end of the line as the indentation of a paragraph. The address of a letter is usually brought out full to the left. But in all these cases the general appearance is alone to be regarded, taking into consideration the broken lines above or below.

## II. QUOTATIONS.

1. Marks of quotation (" ") are used to indicate a passage taken from another author, or anything said by a speaker when it is given in his own words. But the marks are not used when the substance only of a passage is given, or when a speech is not given in the first person. The mark for the commencement of a quotation is the inverted comma, and that for the close is the apostrophe. Double marks are generally used for a quotation ; but where one quotation occurs within another, single marks only should be used.

2. In quoting words or sentences the period and comma always come before (or rather under) the closing quotation mark ; but the interrogation or exclamation point, the colon, or the semicolon should come before or after the quotation mark according as it is a part of

the quotation or not.<sup>1</sup> Where a dash is used after a speech or quoted sentence to show that it is incomplete, the quotation mark should come after the dash.

3. In quotations from books or letters, if the quotation is long, it is usual to begin it with a paragraph. If the quotation does not begin a paragraph, none should be made before its close.

4. Every new paragraph should have the commencing quotation marks, but no close should be used except at the end of the last-quoted paragraph ; — unless there is a break in the quotation, when a close may be introduced, although periods are generally used, without closing the quotation, and without commencing after the periods, unless the renewed quotation begins another paragraph. The same rule applies to stanzas in poetry as to paragraphs in prose.

5. Titles of books, pictures, or newspapers, etc., when formally given, are also quoted ; but where the title of a book is well known, — as the *Iliad*, the *Odyssey*, the *Æneid*, or *Paradise Lost*, — or is abbreviated, or is frequently repeated, it is not necessary to use quotation marks, especially in foot-notes, or where constant reference is made to different works ; but marks should always be used where any doubt would exist as to the title of a book.

“As we have seen, the period that followed the publication of ‘*Ferdinand and Isabella*’ was not fruitful in literary results. Except a pleasant article on Lockhart’s *Life of Scott*, which he prepared for the *North American Review*, he wrote nothing during that winter.” — *Ticknor’s Life of Prescott*.

“Have been occupied with corrections and additions on my ‘*Mexico*.’ On my return to Boston shall resume my labors on ‘*Philip*.’” — *Ibid*.

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<sup>1</sup> See page 42. 11.

6. In giving titles of works in foreign languages, a very good practice is to put them in Italics. But in this case quotation marks must not also be used.

7. Some authors invariably introduce an extract from a book or letter by a colon. But this is improper unless the connection is close. After such phrases as the following, however, it is proper to use the colon.

“The writer describes this scene in these words :”

“He proceeded to read the letter, which was as follows :”

“We give this elegant specimen of our author’s style :”

8. In quoting stanzas of poetry, the commencing quotation mark should stand *outside* of the stanza, so that the lines themselves will stand precisely as in the original. Thus :—

“There sat Yousuf and the Alcayde

In the castle, playing chess.

‘What is this!’ the keeper muttered ;

‘Some bad tidings, as I guess.’”

The mistake should not be made of allowing the quotation marks within the stanza itself to stand *outside* of the other lines, as is done by some printers, in the case of such lines as the third and fourth of the foregoing quotation. (See also page 44. 4.)

9. The names of vessels are sometimes quoted. But this seems to be quite as unnecessary generally as quoting the names of streets, churches, or anything else ; especially in any work where constant repetition of the names of vessels occurs.

“A collision took place on the Sound on Friday night between the steamers Stonington and Narragansett. The Narragansett soon began to sink, and immediately took fire. The steamer City of New York sent boats to their assistance, and took a large number of passengers off the vessel. During Saturday the steamer Relief, of the Coast Wrecking Company, arrived at the



scene of the disaster. The schooner Report still lies alongside. A metallic life-boat was picked up about five miles from the wreck, containing a number of life-preservers marked 'Narragansett.' "

10. Where a quotation is made within a second quotation, which has the *single* mark, the double mark must be again used. But this should be avoided if possible, especially where the three would come together at the close.

11. The practice of putting the semicolon or colon before the closing quotation mark is not followed in any of the standard periodicals of the day that I have seen excepting the Atlantic Monthly and Scribner's Magazine, and it is certainly erroneous. Among the standard works which follow the correct method are Harper's and the Century Magazines, The Nation, and many other New York publications; also, the Massachusetts Reports, Professor Thayer's Notes on the Greek Testament, and Worcester's (see under *new* and *notable*) and the Century (see page 1) Dictionaries.

NOTE. — Some authors undertake to quote *verbatim et literatim*, giving even typographical errors and misspellings. But this, unless the quotation is made for the purpose of holding an author up to ridicule, or unless the peculiarities are given with some other special purpose, is worse than useless; as the incongruities of spelling and the typographical errors will always be attributed to the printer of the copied matter, who, if he has any pride in the accuracy of his press, will naturally be averse to such literal copying without an explicit statement of the fact. A person would not repeat blunders of spelling or grammar in quoting a letter from a friend, and there can be no sense in quoting blunders except to expose them.

## CHAPTER VII.

## CAPITALS AND ITALICS.

## I. CAPITALS.

1. Every independent sentence, every line of poetry, and every direct quotation should begin with a capital letter.

An exception is made in humorous poetry where a word is divided at the end of a line, when the part of the word beginning the second line is printed with a small letter.

There first for thee my passion grew,  
Sweet, sweet Matilda Pottingen !  
Thou wast the daughter of my tu-  
tor, law professor at the U-  
niversity of Göttingen.

2. The pronoun *I* and the interjection *O* are always written with a capital.

3. Names and titles of the Deity, of Jesus Christ, of the Trinity, and of the Virgin Mary should begin with a capital letter.

God, Lord, Creator, Father, the Almighty, the All-wise, Infinite One, Supreme Being, Most High, Parent of Good ; also Heaven, Providence, where they are used as synonymous with the Deity, but not otherwise.

The Messiah, the Anointed, the Son, Saviour, Redeemer, Son of Man, Holy One, Teacher, Master.

The Holy Trinity, the Holy Spirit, the Holy Ghost.

The Holy Virgin, Mother of God, Queen of Heaven.

4. Pronouns referring to the Deity or to the Saviour are also capitalized when used in direct address without

an antecedent ; or to prevent confusion where, with an antecedent, other pronouns are used.

O Thou that hear'st the mourner's prayer.

It entereth not his thoughts that God

Heareth the sufferer's groan ;

That in His righteous eye their life

Is precious as his own.

" My Lord has need of these flowerets gay,"

The Reaper said, and smiled ;

" Dear tokens of the earth are they,

Where He was once a child."

5. The word Devil as applied to a personal being, supposed to be the incarnation of evil, should be written with a capital ; but not when used as an expletive, or as a general name for any demon.

When the Devil was sick, the Devil a monk would be ;

When the Devil was well, the devil a monk was he.

He will give the Devil his due.

6. All proper names, and all nouns or adjectives formed from proper names,<sup>1</sup> names of streets or squares, the names of the month, the days of the week, and holidays, — in short, every word which is used to designate a special thing, should begin with a capital.

The Gulf of Mexico, the Atlantic Ocean, the Mediterranean Sea, Lake Ontario, Broadway, Washington Street, Boston Common, New York City (*but* the city of New York), January, Monday, Good Friday, Easter, Brahman, Israelite, Augustan, Elizabethan, African, Caucasian, Indian, Antichrist.

7. Names from foreign languages, preceded by a preposition without a title or Christian name, — as *Van* in Dutch, *Von* in German, *De* or *D'* in French, or *Da*, *Della*, or *Di* in Italian, — when given in English,

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<sup>1</sup> There are a few exceptions to this, in the case of words which have become common ; as, *china*, *champagne*, *vandal*, *procrustean*, *quixotic*, etc. These may be learned from the Dictionary.

should be written with a capital for the preposition ; as, Van Tromp, Von Humboldt, Von Moltke, De Thou, D'Alembert, Da Ponte, Della Crusca, Di Cesnola, etc.<sup>1</sup>

8. Words applied to certain races, or natives of certain regions, are also capitalized ; as, Creole, Hoosier, Yankee, Caucasian, etc. ; but not *gypsy*, *negro*, *quadrone*, etc. Words distinguishing certain regions should also be capitalized ; as, Transatlantic, Ultramontane, Cisalpine, etc. Also, the North, the South, the East, the West, and their corresponding adjectives, where applied to divisions of a country.

The North of Europe, Southern France, Eastern Asia.

Orient, Occident, Oriental, Occidental, etc.

9. *a.* Titles of honor, respect, or affection, and official titles, should begin with a capital, whenever they are applied to a particular person, or precede a name, or occur in a formal address.

Her Majesty, his Honor, your Royal Highness, your Grace, your Lordship, etc.<sup>2</sup>

The President of the United States, the Governor of Massachusetts, the Mayor of Boston, the Duke of Burgundy, the Earl of Oxford, the Prince of Wales.

President Eliot, General Hancock, Lieutenant Maury.

Father Clement, Brother Jonathan, Friend William, Aunt Mary, Cousin John.

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<sup>1</sup> The practice of writing the preposition in such names as these with a small letter prevails to some extent. This is not only an innovation on established English custom, but an absurdity. If any change is made, the name should be written as a single word, as Van-tromp, Dethou. The old Norman names of this sort retained in England are always written with a capital, when not run together ; as, De la Beche, De la Rue, De Clifford, De Courcy ; Debrett, Delamere. So of the Huguenot and Dutch names in America ; as De Lancey, De Peyster, Van Buren, Van Rensselaer, Van Schaick, etc. Great numbers of these have also become consolidated.

<sup>2</sup> The pronoun in these cases should not be capitalized, unless in a formal address.

b. Titles like *sir, madam, my lord, your ladyship, your honor*, should not usually be capitalized. Where titles like *king, duke*, etc. occur frequently, small letters may be used ; but peculiar titles belonging only to one individual should be capitalized.

The Czar of Russia, the Pope, the Dauphin, the Sultan of Turkey, the Khedive of Egypt, the Bey of Tunia.

c. Where a person has been mentioned by name and title, and is afterwards mentioned only by his title, it should be capitalized.

General Grant has returned, after his long tour abroad. The General appears to be in excellent health.

d. Compounded titles, like Attorney-General, Vice-President, Vice-Admiral, Major-General, should have both words capitalized.

10. The names of all religious sects, and of all political parties, whether derived from proper names or not, and adjectives or verbs derived from them, should also begin with capitals.

Catholic, Protestant, Papist, Episcopalian, Unitarian, Trinitarian, Universalist, Baptist, Mahometan, Jew, Brahman, etc.

Papal and Episcopal (where referring directly to the Episcopal Church, or the Church of Rome), Judaize, Christianize.

Whig, Tory, Federalist, Democrat, Republican, Free-Soiler. — In France, the Left, the Right. — In England, the Ministry, the Opposition, Conservative, Liberal.

11. State, Commonwealth, etc., where referring to one of the United States, should be capitalized ; but not when referring generally to a foreign state. Also Province, Colony, etc.

The States of the Union, Commonwealth of Kentucky, Plymouth Colony, the State of New York, the states of Europe.

12. Words used to indicate the Bible directly should be capitalized ; as, the Scriptures, Scripture, the Gospel, etc. Also, the Gospels, the Epistles, the Church, etc.

13. In printing titles of books, pictures, or newspapers, subheadings, contents of chapters, tables of contents, etc., the first word and every noun should be capitalized, and also other important words.<sup>1</sup>

14. Names of things personified, and of special important things, events, or bodies of men, may be capitalized.

Upon this, Fancy began again to bestir herself.

Come, gentle Spring, ethereal mildness, come!

The Reformation, the Renaissance, the Middle Ages, the Declaration of Independence, the Constitution, the Bill of Rights, Magna Charta, the Fathers (of the Church), the Apostles, etc.

15. In Botany and Zoölogy the names of Classes, Families, and Genera are always capitalized; the names of species are written with a small initial, unless formed from a proper name, when they are capitalized. Where *specific* names occur, they are usually preceded by the *generic* name, and followed by the authority for the name, when both names should be in *Italic*, and a comma placed before the authority.<sup>2</sup>

BOTANY. *Magnolia grandiflora*, Linn. (Magnolia.)

*Viola Canadensis*, Linn. (Violet.)

*Abies alba*, Michx. (White Spruce.)

ZOÖLOGY. *Turdus migratorius*, Linn. (Robin.)

*Salmo fontinalis*, Mitch. (Trout.)

*Papilio asterias*, Drury. (Butterfly.)

*Homarus Americanus*, De Kay. (Lobster.)

16. In works treating of special subjects, important words may be capitalized for the sake of emphasis or other purpose. But this is a matter of taste and judg-

<sup>1</sup> A style has sprung up lately of printing catalogues without capitals, — sometimes even words which would be printed with a capital if occurring in any other place. No advantage whatever is gained by this, and the common practice is altogether the best.

<sup>2</sup> Some writers in Zoölogy never capitalize the specific name where it is derived from a proper name; others capitalize it when derived from a person, but not when it is a geographical name.

ment. Capitals should be employed sparingly, however, or the whole object of their use will be defeated.

17. In official publications by a city, town, club, or other association, the word City, Club, etc., indicating the body publishing the work, should be capitalized.

18. Three lines drawn under a letter or word, in manuscript, show that it is to be printed in CAPITALS; two, in SMALL CAPITALS; one, in *Italics*.

## II. ITALICS.

1. All words from foreign languages written with our alphabet should be italicized whenever they occur in an English sentence. But the common Latin abbreviations e. g., i. e., etc., viz., are usually printed in Roman. When quotations are made from a foreign language, it is better to use quotation marks, and print in Roman.

2. The titles of books, pictures, etc. are sometimes printed in Italics, but quotation marks are better. Titles of books in foreign languages, however, may very properly be put in Italics, if not quoted.

3. In Botany and Zoölogy, as stated above (page 47), specific names should always be printed in Italics in a Roman sentence.

4. Words when spoken of by name should be in Italics; as, the adjective *good*; the pronoun *his*; the verb *to be*.

5. In algebraic and mathematical works, letters used as signs are better printed in Italics, whether capital or small. In references to plates or figures, the letters should be printed in the text to correspond with the plate or figure referred to, although Italics should be used where script letters occur in the plate.

## CHAPTER VIII.

## CITATIONS AND ABBREVIATIONS.

## I. CITATIONS.

1. The manner of citing authorities in general works, and of crediting quotations from Scripture or making references to it, as well as the style of citing law books and reports, varies very greatly. The most common usage is here given.

2. In making references to general works, the first division, whether volume, chapter, book, act, or part, should be in Roman numerals, in capitals; the others, in Arabic numerals, unless some exceptional division is to be noted.

Prescott's Conquest of Mexico, Vol. I. p. 360.

Channing's Works, Vol. III. pp. 210-214.

Hamlet, Act IV. Sc. 2.

Paradise Lost, Book I. line 10.

Xenophon's Anabasis, VI. 8. 21.

Bulletin of the Zoölogical Museum, Vol. VIII. No. 10, pp. 220, 221, Plate III. fig. 4.

Wilson's Punctuation, Chap. I. Sect. 4, Rule II. p. 147.

3. But where many citations occur, they may be put in small letters; and if necessary to abbreviate still further, the volume and page may be omitted entirely.

vol. iii. p. 360; vol. iv. pp. 105, 106; vol. vi. pp. 25-30.

iii. 360; iv. 105, 106; vi. 25-30.

4. In Scripture references put the chapter in Roman numerals, in small letters, and the verse in figures.

Gen. xiv. 10; Psalm cix. 4; Acts viii. 13; 1 Chron. xxi. 23.



5. Authorities in law reports are printed very variously as respects abbreviation, as the following examples show. But there should always be a comma between the author's name and the title of the book, unless the name is put in the possessive case, or a connecting particle is used.

10 Mass. Rep. 420 ; 10 Mass. R. 420 ; or 10 Mass. 420.

1 Story on Const. § 40 ; 1 Story, Const. § 40 ; or 1 Story's Const. § 40.

1 Howard's Rep. 46 ; 1 Howard, 46 ; or 1 How. 46.

6. Where the last word of a title is abbreviated, a comma should be used before the volume, chapter, or page cited, except in Scripture references and in law books, where it is generally omitted.

## II. ABBREVIATIONS.

1. Abbreviation can be carried to almost any extent, and it is impossible to give any special rules for it. Every technical work should always give a complete list of the abbreviations it uses, unless generally recognized.

2. In narrative matter very few abbreviations are tolerated in English. The only ones universally allowed are common titles like Mr., Messrs., Mrs., Dr., Hon., Rt. Hon., Rev., and Rt. Rev., and honorary degrees and titles after a name, or initial letters indicating membership of a society ; as, LL. D., D. D., Esq., Kt., K. C. B., M. P., S. J., A. A. S., etc.

3. Military titles, when frequently occurring, may be properly abbreviated, and also the title Professor. Nothing is gained, however, by abbreviating titles like Captain or Colonel, although in lists of names they may be abbreviated. A title like Professor or Major General should not be written in full when only initials

of the name are given, (as Professor J. S. Smith, Major General W. T. Sherman,) but should be abbreviated; otherwise the title is more prominent than the name.

4. Where sovereigns of a country are alluded to incidentally, the name is usually written out in full; as, Henry the Eighth, Louis the Sixteenth. But in works where such names occur often, they may be written with Roman numerals; as, Henry VIII., Louis XVI.

5. In writing numbers round sums are usually spelled out, and numbers smaller than one hundred; but where statistics are given, figures should be used, however small the numbers may be. Sums of money, also, are better given in figures where odd numbers occur, or where dollars and cents are both to be expressed, as they are much more easily apprehended.

6. In abbreviating two separate words by the first letter of each word, each letter should have a period after it, and a space between the two; as, *e. g.* for *exempli gratia*; *i. e.* for *id est*; U. S. for United States; A. M. (*Artium Magister*), for Master of Arts.

7. In abbreviating measures of capacity, weight, distance, or time, it is unnecessary to add an *s* for the plural; as, *gal.* for *gallon* or *gallons*; *lb.* for *pound* or *pounds*; *m.* for *mile* or *miles*; *yr.* for *year* or *years*.

8. Names like Sam, Ben, Bob, etc. must not be taken for abbreviations, as they are merely nicknames.

9. The following list contains only such abbreviations as are in general use, or such as occur in standard English literature and may not be generally known, or such as are sometimes incorrectly abbreviated. Where the abbreviation usually occurs with a small letter only, it is so given in the list.

10. For the proper manner of writing dates, see page 19, and note.

## ABBREVIATIONS USED IN PRINTING.

- A. A. S., Fellow of the American Academy of Arts and Sciences.  
 A. A. S. S., Member of the American Antiquarian Society.  
 A. B. or B. A., Bachelor of Arts.  
 A. B. C. F. M., American Board of Commissioners for Foreign Missions.  
 Abp., Archbishop.  
 A. C., before (*ante*) Christ.  
 Acct., Account.  
 A. D., in the year of our Lord.  
 ad lib. (*ad libitum*), at pleasure.  
 Adj., Adjutant.  
 Adj. Gen., Adjutant General.  
 Æt. or æt., of age, aged.  
 A. H., in the year of the Hegira.  
 Ala., Alabama.  
 Alex., Alexander.  
 A. M., in the year of the world.  
 A. M., Master of Arts.  
 A. M. or a. m. (*ante meridiem*), before noon, morning.  
 And., Andrew.  
 Anon., Anonymous.  
 Ans., Answer.  
 Anth., Anthony.  
 Apoc., Apocalypse.  
 Arch., Archibald.  
 Ariz., Arizona.  
 Ark., Arkansas.  
 Art., Article.  
 Atty. Gen., Attorney General.  
 A. U. A., American Unitarian Association.  
 A. U. C. (*anno urbis conditæ*), in the year of the building of the city (Rome).  
 Aug., August; Augustus.  
 B. A. or A. B., Bachelor of Arts.  
 B. A., British America.  
 Bar., Baruch.  
 Bart., Baronet.  
 bbl., barrel, barrels.  
 B. C., Before Christ.  
 B. C. L., Bachelor of Civil Law.  
 B. D., Bachelor of Divinity.  
 Bds. or bds., Boards (bound in).  
 Benj., Benjamin.  
 B. M., Bachelor of Medicine.  
 Bp., Bishop.  
 Br. Col., British Columbia.  
 Brig. Gen., Brigadier General.  
 Bro., Brother. Bros., Brothers.  
 B. S., Bachelor of Surgery.  
 B. S., Bachelor of Science.  
 B. U., Brown University.  
 bu., bushel, bushels.  
 B. V. (*Beata Virgo*), Blessed Virgin.  
 B. V. (*bene vale*), Farewell.  
 Cal., California.  
 Can., Canada.  
 Cant., Canticles, or Song of Solomon.  
 Cap. (*caput*), Chapter.  
 Caps., Capitals.  
 Capt., Captain.  
 Capt. Gen., Captain General.  
 Cath., Catherine.  
 C. B., Cape Breton.  
 C. B., Companion of the Bath.  
 C. E., Canada East (Quebec).  
 C. E., Civil Engineer.  
 C. or Cent., Centigrade (thermometer).  
 Cf. (*confer*), Compare.  
 C. H., Court-House.  
 Ch. or Chap., Chapter, Chapters.  
 Chas., Charles.  
 Chron., Chronicles.  
 C. J., Chief Justice.  
 C. M. G., Companion of the Order of St. Michael and St. George.  
 Co., Company; County.  
 C. O. D., Collect on delivery.

- Col., Colonel; Colossians.  
 Col., Colorado.  
 Coll., College.  
 Com., Commander, Commodore.  
 Comp., Compare.  
 Conn., Connecticut.  
 Cor., Corinthians.  
 C. P., Common Pleas.  
 Crim. Con., criminal conversation, adultery.  
 ct., cent, cents.  
 cub. ft., cubic feet.  
 cub. in., cubic inches.  
 C. W., Canada West (Ontario).  
 cwt., hundred-weight.  
 d., days; pence.  
 Dan., Daniel.  
 Dart., Dartmouth College.  
 D. C. (*da capo*), Repeat.  
 D. C., District of Columbia.  
 D. C. L., Doctor of Civil Law.  
 D. D., Doctor of Divinity.  
 Dea., Deacon.  
 Dec., December.  
 dec., declination.  
 deg., degree, degrees.  
 Del., Delaware.  
 Del. (*Delineavit*), He drew it.  
*Dele*, &, Erase. Used in correcting proofs.  
 D. F., Defender of the Faith.  
 D. G. (*Dei gratia*), by the grace of God.  
 D. G. (*Deo gratias*), thanks to God.  
 Dist. Atty., District Attorney.  
 D. M., Doctor of Music.  
 do. (*ditto*), the same.  
 Dr., Debtor; Doctor.  
 dr., dram, drams.  
 D. Sc., Doctor of Science.  
 D. T. (*Doctor Theologiæ*), Doctor of Divinity.  
 D. V. (*Deo volente*), God willing.  
 dw., pennyweight.
- E., East; London Postal District.<sup>1</sup>  
 Eben., Ebenezer.  
 E. C., East Central (London Postal District).<sup>1</sup>  
 Eccl., Ecclesiastes.  
 Ecclus., Ecclesiasticus.  
 Ed., Editor. Eds., Editors.  
 ed. or edit., edition.  
 Edm., Edmund.  
 Edw., Edward.  
 E. E., Errors excepted.  
 e. g. (*exempli gratia*), for example.  
 E. I., East Indies.  
 E. I. C., East India Company.  
 E. I. C. S., East India Company's service.  
 Eliz., Elizabeth.  
 E. N. E., East-northeast.  
 Eph., Ephesians; Ephraim.  
 Esd., Esdras.  
 E. S. E., East-southeast.  
 Esq., Esquire. Esqs., Esquires.  
 Esth., Esther.  
 et al. (*et alibi*), and elsewhere.  
 et al. (*et alii*), and others.  
 et seq. (*et sequentia*), and following.  
 etc. or &c. (*et cætera*), and so forth.  
 Ex., Example.  
 Exc., Exception.  
 Exod. or Ex., Exodus.  
 Ez., Ezra.  
 Ezek., Ezekiel.  
 F., Fahr., Fahrenheit (thermom.).  
 F. A. S., Fellow of the Antiquarian Society.  
 fath., fathom, fathoms.  
 F. B. S., Fellow of the Botanical Society.

<sup>1</sup> London is divided into ten postal districts; two central, called East Central and West Central, in the heart of the city, and the other eight radiating from the centre, and named from the points of the compass, N., N. E., E., etc.

Feb., February.	G. C. H., Knight of the Grand Cross of Hanover.
F. E. S., Fellow of the Entomological Society.	G. C. M. G., Knight of the Grand Cross, Order of St. Michael and St. George.
F. G. S., Fellow of the Geological Society.	Gen., General; Genesis.
F. H. S., Fellow of the Horticultural Society.	Gent., Gentleman.
Fig., Figure, Figures.	Geo., George.
Fla., Florida.	Gov., Governor.
F. L. S., Fellow of the Linnean Society.	Gov. Gen., Governor General.
F. M., Field Marshal.	gr., grain, grains; grams.
fol., folio, folios.	h., hour, hours.
Fran., Francis.	Hab., Habakkuk.
F. R. A. S., Fellow of the Royal Astronomical Society.	Hag., Haggai.
F. R. C. P., Fellow of the Royal College of Physicians.	H. B. C., Hudson's Bay Company.
F. R. C. S., Fellow of the Royal College of Surgery.	H. B. M., His or Her Britannic Majesty.
Fred., Frederic.	Heb., Hebrews.
F. R. G. S., Fellow of the Royal Geographical Society.	H. E. I. C., Honorable East India Company.
F. R. S., Fellow of the Royal Society.	H. E. I. C. S., Honorable East India Company's service.
F. R. S. A., Fellow of the Royal Society of Arts.	hhd., hogshead, hogsheads.
F. R. S. E., Fellow of the Royal Society, Edinburgh.	H. M., His or Her Majesty.
F. R. S. L., Fellow of the Royal Society, London.	Hon., Honorable.
F. S. A., Fellow of the Society of Antiquaries.	Hos., Hosea.
F. S. A. E., Fellow of the Society of Antiquaries, Edinburgh.	H. R. H., His Royal Highness.
ft., foot, feet.	H. U., Harvard University.
Ft., Fort.	ib., <i>ibid.</i> ( <i>ibidem</i> ), in same place.
fur., furlong, furlongs.	Id., Idaho.
F. Z. S., Fellow of the Zoölogical Society.	id. ( <i>idem</i> ), the same.
Ga., Georgia.	i. a. ( <i>id est</i> ), that is.
Gal., Galatians.	I. H. S., first letters of $\text{I}\text{H}\text{X}\text{O}\text{T}\text{X}$ , Greek for <i>Jesus</i> (erroneously <i>Jesus hominum Salvator</i> ).
gal., gallon, gallons.	Ill., Illinois.
G. C. B., Knight of the Grand Cross of the Bath.	incog. ( <i>incognito</i> ), unknown.
	Ind., Indiana.
	Ind. Ter., Indian Territory.
	in loc. ( <i>in loco</i> ), in the place.
	Insp. Gen., Inspector General.
	inst., instant, the present month.
	Io., Iowa.
	I. O. O. F., Independent Order of Odd Fellows.

- Isa., Isaiah.  
 Jac., Jacob.  
 Jam., Jamaica.  
 Jan., January.  
 Jas., James.  
 J. C. D. (*Juris Civilis Doctor*),  
 Doctor of Civil Law.  
 Jer., Jeremiah.  
 J. H. S. (*Jesus hominum Salva-  
 tor*). See I. H. S.  
 Jona., Jonathan.  
 Jos., Joseph.  
 Josh., Joshua.  
 J. P., Justice of the Peace.  
 J. Prob., Judge of Probate.  
 Jr. or Jun., Junior.  
 J. U. D. (*Juris utriusque Doctor*),  
 Doctor of both Laws (of the  
 Canon and the Civil Law).  
 Jud., Judith.  
 Judg., Judges.  
 Kan., Kansas.  
 K. B., King's Bench.  
 K. B., Knight of the Bath.  
 K. C. B., Knight Commander of  
 the Bath.  
 K. C. H., Knight Commander of  
 Hanover.  
 K. C. M. G., Knight Commander  
 of Order of St. Michael and St.  
 George.  
 K. G., Knight of the Garter.  
 K. G. C., Knight of the Grand  
 Cross.  
 K. G. C. B., Knight of the Grand  
 Cross of the Bath.  
 K. J., Knight of St. Joachim.  
 K. L. H., Knight of the Legion of  
 Honor.  
 K. M., Knight of Malta.  
 K. P., Knight of St. Patrick.  
 K. S. M. & S. G., Knight of St.  
 Michael and St. George.  
 K. T., Knight of the Thistle.  
 Kt., Knight.  
 Ky., Kentucky.  
 L., £, or l., pounds sterling.  
 La., Louisiana.  
 Lam., Lamentations.  
 Lat., latitude.  
 lb. or lb (*libra* or *libras*), pound  
 or pounds in weight.  
 L. C., Lord Chancellor.  
 L. C., Lower Canada (Quebec).  
 Lev., Leviticus.  
 L. I., Long Island.  
 Lib. (*Liber*), Book.  
 Lieut., Lieutenant.  
 Lieut. Col., Lieutenant Colonel.  
 Lieut. Gen., Lieutenant General.  
 Lieut. Gov., Lieutenant Governor.  
 lit., literally.  
 LL. B., Bachelor of Laws.  
 LL. D., Doctor of Laws.  
 Lon. or Long., longitude.  
 L. S. (*locus sigilli*), place of the  
 seal.  
 L. or £. s. d., pounds, shillings,  
 pence.  
 LXX., the Septuagint (version of  
 the Old Testament).  
 M. or Mons., Monsieur.  
 m., miles; minutes.  
 M. (*meridies*), noon.  
 M. A., Master of Arts.  
 Macc. or Mac., Maccabees.  
 Mad., Madam.  
 Mag., Magazine.  
 Maj. Gen., Major General.  
 Mal., Malachi.  
 Man., Manasses (book of).  
 Man., Manitoba (B. A.).  
 Mass., Massachusetts.  
 Matt. or Mat., Matthew.  
 M. B., Bachelor of Medicine.  
 M. C., Member of Congress.  
 M. C. Z., Museum of Comparative  
 Zoölogy (Cambridge).  
 M. D. (*Medicina Doctor*), Doctor  
 of Medicine.

- Md., Maryland.  
 Me., Maine.  
 Mem., Memorandum, Memo-  
 randa.  
 Messrs., Messieurs, Gentlemen.  
 Mic., Micah.  
 Mgr., Monseigneur.  
 Mich., Michigan.  
 Minn., Minnesota.  
 Miss., Mississippi.  
 Mlle., Mademoiselle.  
 MM., Messieurs, Gentlemen.  
 Mme., Madame.  
 M. M. S. S., Fellow of the Mas-  
 sachusetts Medical Society.  
 Mo., Missouri.  
 mo., month, months.  
 Mons., Monsieur.  
 Mont., Montana.  
 M. P., Member of Parliament.  
 Mr., Mister.  
 M. R., Master of the Rolls.  
 M. R. A. S., Member of the Royal  
 Asiatic Society.  
 M. R. C. S., Member of the Royal  
 College of Surgeons.  
 M. R. I., Member of the Royal  
 Institution.  
 M. R. I. A., Member of the Royal  
 Irish Academy.  
 Mrs., Mistress.  
 MS., Manuscript.  
 MSS., Manuscripts.  
 Mt., Mount or mountain.  
 Mts., mountains.  
 Mus. B., Bachelor of Music.  
 Mus. D., Doctor of Music.  
 N., North; London Postal Dist.  
 N. A., North America.  
 N. A., National Academy of De-  
 sign (America).  
 Nah., Nahum.  
 Nath., Nathaniel.  
 N. B., New Brunswick.  
 N. B., North Britain (Scotland).  
 N. B. (*Nota bene*), Mark well.  
 N. C., North Carolina.  
 N. D., North Dakota.  
 N. E., Northeast (London P. D.).  
 Neb., Nebraska.  
 Neh., Nehemiah.  
 nem. con. or nem. diss. (*nemine  
 contradicente* or *nemine dissen-  
 tiente*), no one opposing.  
 Nev., Nevada.  
 N. F., Newfoundland.  
 N. H., New Hampshire.  
 N. J., New Jersey.  
 N. lat., North latitude.  
 N. M., New Mexico.  
 N. N. E., North-northeast.  
 N. N. W., North-northwest.  
 N. O., New Orleans.  
 No., Number. Nos., Numbers.  
*Nol. pros. (nolle prosequi)* indi-  
 cates in law that a complaint  
 will not be prosecuted.  
 Nov., November.  
 N. S., New Style.  
 N. S., Nova Scotia.  
 N. T., New Testament.  
 Num., Numbers.  
 N. W., Northwest; London P. D.  
 N. Y., New York.  
 O., Ohio.  
 Obad., Obadiah.  
 Oct., October.  
 Okl., Oklahoma.  
 Ont., Ontario (Upper Canada).  
 Or., Oregon.  
 O. S., Old Style.  
 O. T., Old Testament.  
 Oxon. (*Oxonian, Oxonii*), Oxford.  
 oz., ounce, ounces.  
 P. or p., page.  
 P. C., Privy Councillor.  
 P. D., Postal District (London).  
 P. E. I., Prince Edward Island.  
 Penn., Pennsylvania.  
 per ct., by the hundred.

- Pet., Peter.  
 P. D. or Ph. D. (*Philosophie Doctor*), Doctor of Philosophy.  
 Phil., Philip; Philippians.  
 Philem., Philemon.  
 Pinx. (*Pinxit*), He painted it.  
 pk., peck, pecks.  
 Pl., Plate, Plates.  
 P. M., Postmaster.  
 P. M. or p. m. (*post meridiem*), afternoon, evening.  
 P. M. G., Postmaster General.  
 P. O., Post Office.  
 Pop., Population.  
 Pp. or pp., Pages.  
 P. P. C. (*Pour prendre congé*), to take leave.  
 Pref., Preface.  
 Pres., President.  
 Prof., Professor.  
 Pro tem. (*pro tempore*), for the time being.  
 Prov., Proverbs.  
 prox. (*proximo*), the next month.  
 P. S. (*post scriptum*), Postscript.  
 Ps., Psalm, Psalms.  
 pt., pint, pints.  
 pwt., pennyweight, pennyweights.  
 Q., Question.  
 Q. E. D. (*Quod erat demonstrandum*), which was to be proved.  
 q. s. (*quantum sufficit*), a sufficient quantity.  
 qt., quart, quarts.  
 q. v. (*quod vide*), which see.  
 Qu. or Qy., Query.  
 Que., Quebec (Lower Canada).  
 R., R. (*Recipe*), take.  
 R. A., Royal Academician.  
 R. A., Russian America.  
 rd., rods; roods.  
 R. E., Royal Engineers.  
 R., Reaum., Reaumur (thermom.).  
 Regt., Regiment.  
 Rem., Remark, Remarks.  
 Rep., Reports.  
 Rev., Reverend; Revelation.  
 R. I., Rhode Island.  
 R. M., Royal Marines.  
 R. N., Royal Navy.  
 Rom., Romans.  
 R. R., Railroad.  
 R. S. A., Royal Scottish Academician.  
 R. S. S. (*Regis Societatis Socius*), Fellow of the Royal Society.  
 Rt. Hon., Right Honorable.  
 Rt. Rev., Right Reverend.  
 S., South; London P. D. ; Saint.  
 s., seconds; shillings.  
 S. A., South America.  
 Sam., Samuel.  
 S. B., Bachelor in Science.  
 S. C. (in law), same case.  
 S. C., South Carolina.  
 sc. or scil. (*scilicet*), namely.  
 Schol. (*Scholium*), a note.  
 Sculp. (*Sculpsit*), He engraved.  
 S. D., South Dakota.  
 S. E., Southeast; London P. D.  
 sec., second, seconds.  
 Sec. Leg., Secretary of Legation.  
 Sect., Section, Sections.  
 Sept., September; Septuagint.  
 seq. or sq. (*sequente*), and in what follows.  
 seqq. or sqq. (*sequentibus*), and in the following (places).  
 Ser., Series.  
 Serg., Sergeant.  
 Serg. Maj., Sergeant Major.  
 S. H. S., Fellow of the Historical Society.  
 S. J., Society of Jesus.  
 S. J. C., Supreme Judicial Court.  
 S. lat., South latitude.  
 S. of Sol., Song of Solomon.  
 Sol., Solomon.  
 Sol. Gen., Solicitor General.  
 sp. gr., specific gravity.



- S. P. Q. R. (*Senatus Populusque Romanus*), the Senate and Roman people.  
 sq. ft., square foot or feet.  
 sq. in., square inch or inches.  
 sq. m., square mile or miles.  
 S. R. I. (*Sacrum Romanum Imperium*), the holy Roman empire.  
 S. R. S. (*Societatis Regia Socius*), Fellow of the Royal Society.  
 SS. (*scilicet*, to wit), used in legal processes after County or judicial district to show jurisdiction.  
 S. S. E., South-southeast.  
 S. S. W., South-southwest.  
 St., Saint; Street; Strait.  
 St., Stat., statute, statutes.  
 S. T. D. (*Sanctus Theologiae Doctor*), Doctor of Divinity.  
 ster., sterling.  
 Stet, Let it stand, used in proof or MS. to restore what is erased.  
 Supt., Superintendent.  
 Surg. Gen., Surgeon General.  
 Surv. Gen., Surveyor General.  
 Sus., Susannah.  
 S. W., Southwest; London P. D. T., ton, tons; tun, tuns.  
 Tenn., Tennessee.  
 Ter., Territory.  
 Tex., Texas.  
 Theo., Theodore.  
 Theoph., Theophilus.  
 Thess., Thessalonians.  
 Thos., Thomas.  
 Tim., Timothy.  
 Tit., Titus; (*titulus*) Title.  
 Tob., Tobit.  
 Tom., Tome, Tomes.  
 Tr., Translator; Transpose.  
 Tr., Trustee. Trs., Trustees.  
 Treas., Treasurer.  
 U. C., Upper Canada (Ontario).  
 U. E. I. C., United East India Company.  
 U. J. C. (*Utriusque Juris Doctor*), Doctor of both Laws.  
 ult. (*ultimo*), the last month.  
 U. K., United Kingdom.  
 Univ., University.  
 U. S. or U. S. A., United States of America.  
 U. S. A., United States Army.  
 U. S. M., United States Mail.  
 U. S. N., United States Navy.  
 Ut., Utah.  
 ut sup. (*ut supra*), as above.  
 v., vs. (*versus*), against.  
 Va., Virginia.  
 V. C., Vice Chancellor.  
 V. D. M., Preacher of the Word.  
 Ver., Verse, Verses.  
 Vice Pres. or V. Pres., Vice President.  
 vid. (*vide*), see.  
 viz. (*videlicet*), to wit, namely.  
 Vol., Volume. Vols., Volumes.  
 Vt., Vermont.  
 W., West; London Postal Dist.  
 Wash., Washington.  
 W. C., West Central (London Postal District).  
 W. I., West Indies.  
 Wis., Wisconsin.  
 Wisd., Wisdom of Solomon.  
 wk., week, weeks.  
 W. lon., West longitude.  
 Wm., William.  
 W. N. W., West-northwest.  
 W. S., Writer to the Signet.  
 W. S. W., West-southwest.  
 wt., weight.  
 Wyo., Wyoming.  
 W. Va., West Virginia.  
 Xmas., Christmas.  
 Y. C., Yale College.  
 yd., yard, yards.  
 y. or yr., year, years.  
 Zech., Zechariah.  
 Zeph., Zephaniah.

## CHAPTER IX.

THE HYPHEN.—COMPOUND WORDS.—  
SYLLABICATION.

## I. THE HYPHEN.

1. The hyphen is used between compound words which have not by usage become single words, and where words are necessarily divided at the end of a line. In dictionaries and spelling-books the hyphen is used between the syllables of words to aid in showing the proper pronunciation.

2. The hyphen is frequently used where a prefix ending with a vowel is united with a word beginning with the same vowel, to show that the two vowels are to be pronounced separately, or where a prefix before a consonant makes a word of similar form with another of a different signification; as, co-operate, co-ordinate, pre-exist, re-examine,<sup>1</sup> re-creation, re-collect, re-formation.

## II. COMPOUND WORDS.

1. Words should not be compounded where separate words will convey the signification just as well; and separate simple words should always be united in one

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<sup>1</sup> The diæresis mark is sometimes used over the second letter in these cases, and the hyphen omitted. But the hyphen is preferable. The diæresis, however, is used where, in words not compound, the vowel *o* is doubled, and pronounced as two syllables; as, Laocoön, epizoötic, zoölogy, zoöphyte.

when they are in common use, and when the words themselves are accented as single simple words.

2. In conformity with this principle, the number of words originally compounded, or written as two words, which are now commonly written as one, is large and constantly increasing; as,

railroad, steamboat, slaveholder, byword, anything, anybody, everything, everybody,<sup>1</sup> roughhew, heartache, raindrop, teardrop, nowadays, forever, forevermore.

3. On the other hand, many words which are now frequently seen compounded, or written as two words, may be found written as one in Spenser, Shakespeare, Milton, and other old authors; as,

wellnigh, erelong, bygone, alehouse, schoolboy, spellbound, awestruck, downtrodden, selfsame.

4. Where a noun is used as an adjective, a useless compound word should not be made; as,

mountain top, Sunday school, supper table, slave trade, coffee trade, minute hand, multiplication table, journeyman printer, peasant woman, cabbage leaf, sister city, brother minister.

5. The following adjectives and nouns, as well as many others, are sometimes uselessly compounded:—

common law, law merchant, common sense, ill health, good will, free will, grand jury, North American (Review), New York (Directory), South Boston (Bridge), Washington Street (omnibus).

<sup>1</sup> Some authorities write *anybody* and *everybody* as single words, but make two of *anything* and *everything*. There seems to be no reason for this, and the following sentences show its awkwardness.

"He was eminent for a supreme, well bred contempt for everybody and everything." — *Bulwer*, *Kenelm Chillingly*, Chap. II.

"I remember that I am not here as a censor either of manners or morals, and therefore cannot undertake to scourge anything or anybody." — *R. G. White*, *Every-Day English*, p. 109.

Many people even go so far now as to write *any one* and *every one* as single words. But these are just as distinctly pronounced and accented as two words as *any man* and *every man*.

Also phrases like the following :—

good by, good morning, ever to be remembered (event), well laid out (grounds), long looked for (return), inside out, uncalled for (remarks), by and by, attorney at law, the pulling down, the carrying away, the blotting out, etc.

"Proud *setter up* and *puller down* of kings." — 3 *Hen. VI.*

Using hyphens between these words adds nothing to the clearness of the expression.

6. The following directions are given for certain classes of words, which will assist the printer or teacher in carrying out the above general principles.

a. *Titles* like the following are compounded: ex-president, ex-governor, etc. Titles like the following are sometimes compounded, but it is better to write them as separate words: chief justice, attorney general, major general, lieutenant colonel, second lieutenant, vice admiral, vice president, vice chancellor; but viceroy, viceregent, are written as single words.

b. The following words expressing *kindred* are compounded: step-father, step-mother, etc., great-grandfather, great-grandson, etc., great-aunt or grand-aunt, grand-nephew, etc. The following are sometimes needlessly compounded: father in law, daughter in law, foster brother, cousin german, second cousin, etc.

c. The following *points of the compass* should be written as single words: northeast, northwest, southeast, southwest; but north-northeast, west-southwest, etc.

d. *Fractions* like the following, when written out, should not be compounded: one half, two thirds, five eighths, ten thousandths. But another class of fractions are compounded as follows: one twenty-fifth, forty-nine fiftieths, ninety-nine hundredths, thirteen ten-thousandths, etc. Numbers like the following are also compounded: twenty-five, forty-nine, twenty-fifth, forty-second, etc.

e. Compounds of *half* or *quarter* like the following are usually printed with a hyphen: half-dollar, half-crown, half-barrel, half-way, half-past, half-witted, half-yearly, half-price, quarter-barrel, quarter-day, quarter-deck, quarter-face, etc.; but *quartermaster*.

f. The words *fold*, *score*, *penny*, and *pence*, united with numbers of one syllable, are written as single words; but with num-

bers of more than one syllable they are compounded or written separately: twofold, tenfold, twenty-fold, a hundred-fold, two hundred-fold; fourscore, twenty score, a hundred score; half-penny, twopenny, tenpenny, halfpence, fourpence, tenpence, fifteen-penny, fifteen pence.

*g.* Ordinal numbers compounded with the words *rate* and *hand* are usually written with a hyphen; as, first-rate, fifth-rate; second-hand, fourth-hand, etc.

*h.* Numerals of one syllable are compounded with words of various meaning, which explain themselves: one-eyed, one-armed, two-handed, two-headed, three-legged, four-story, four-footed, etc. Numerals are also combined with a noun to form an adjective as follows: two-foot rule, ten-mile run, one-horse chaise, twenty-foot pole, etc.

*i.* Compound nouns ending with *man* or *woman* are written as one word; as, Englishman, workman, oysterman, goodman; needlewoman, Frenchwoman, marketwoman, etc.

*j.* Compounds ending with *holder*, *monger*, are usually written as one word; as, bondholder, stockholder, landholder, slaveholder; boroughmonger, cheesemonger, ironmonger.

*k.* Compounds ending with *boat*, *book*, *drop*, *light*, *house*, *room*, *side*, or *yard* are made single words if the first part of the compound is of only one syllable, but are joined by a hyphen if it is of more than one or written as two words; as, loungeboat, sailboat, canal-boat; handbook, daybook, commonplace-book; dewdrop, raindrop, water-drop; daylight, sunlight, candle-light; alehouse, boathouse, warehouse, greenhouse, meeting-house, dwelling-house; (Town-house and Court-house are usually compounded, and State House written as two words;) bedroom, greenroom, (*also* anteroom,) dining-room, dressing-room; bedside, fireside, hillside, river-side, mountain-side; churchyard, farmyard, courtyard, timber-yard, marble-yard.

*l.* Compounds ending with *work* are usually written as single words, unless the combination is unusual; as, groundwork, network, framework, needlework, brickwork, ironwork, stonework; *but* mason-work, carpenter-work.

*m.* The word *tree* is very often needlessly compounded; as, apple-tree; but it is better to separate the words, as is always done in our English Bible.

*n.* Compounds beginning with *eye* are written as one word; as, eyelash, eyebrow, eyeglass, eyewitness.

a. Compounds beginning with *school* are written as one word, except when made with a participle (*school-bred*, *school-teaching*) ; as, *schoolboy*, *schoolmate*, *schoolfellow*, *schoolmaster*, *schoolmistress*, *school dame*, *schoolhouse* ; but *school days*, *school district*, *school committee*, *school teacher*, *school children*, etc. should be made separate words.

p. The word *fellow* is used in the formation of compound nouns, which explain themselves, and frequently have the hyphen ; as, *fellow-student*, *fellow-man*, etc. But they are now more commonly printed as separate words.

q. Compounds of a noun in the possessive case with another noun, and having a peculiar signification, are not unfrequent ; as, *bird's-eye*, *king's-evil*, *crow's-nest*, *bear's-foot*, *jew's-harp*, etc. But many like words have become consolidated ; as, *bees-wax*, *ratsbane*, *townspeople*, etc.

r. Compounds of a present participle with a noun or adjective are generally connected by the hyphen ; as, *printing-office*, *dining-table*, *composing-room* ; *good-looking*, *cloud-compelling*, etc. In a few pages of Shakespeare's "*Comedy of Errors*" occur the following compounds of this class : "*always wind-obeying deep*," "*well-dealing countrymen*," "*dark-working sorceress*," "*soul-killing witches*," "*fool-begged patience*," "*sap-consuming winter*."

s. Compounds of *colors*. Expressions like *brownish yellow* or *yellowish white* are not compounded. But where a noun is used with an adjective expressing color, the words should be written with a hyphen ; as, *lemon-yellow*, *iron-gray*, *iron-red*, *silver-gray*, *emerald-green* ; also, *red-hot*.

t. The word *self* is united with innumerable words of various parts of speech, forming compounds which are self-explaining. The hyphen is used in all words beginning with *self*, excepting *selfhood*, *selfsame*, and *selfish* with its derivatives. *Self* is also compounded with pronouns as a termination, and the compound written as one word ; as, *himself*, *myself*, *itself*, etc. Some writers use *oneself* for *one's self*, and it is now very common.

u. Compounds ending with *like* are written as one word, unless derived from a proper name, or unusual combinations, when they are written with a hyphen ; as, *childlike*, *lifelike*, *womanlike*, *workmanlike*, *fishlike* ; *Argus-like*, *Bedouin-like*, *business-like*, *miniature-like*.

v. Numberless compound personal epithets are in constant use, which are usually written with a hyphen and explain themselves; as, light-haired, blue-eyed, sharp-nosed, broad-shouldered, long-legged, etc.

w. Compound words made from the prefixes *over*, *under*, *after*, *out*, *cross*, or *counter*, with a noun or adjective of one syllable, or with an adverb, or a verb, or word formed directly from a verb thus made, should be written as single words; as, overabound, overabundant, overestimate, underclothes, underbrush, undertaker, afterpiece, outlook, outpour, crossexamine, crossquestion, countercharm, countermarch. Nouns and adjectives of more than one syllable when thus compounded are usually written with a hyphen, unless formed directly from a verb thus made; as, under-current, under-master, counter-current, counter-motion, over-issue, over-jealous, over-frequent. But this does not always follow, as we have *undergraduate* and some other words. Many of these compounds given in the dictionaries would be much better written as separate words; as, under lip, over anxious, over cunning, over burdensome, after age, after part, cross section, cross reference, counter revolution, counter influence.

x. Compounds made from prefixes like *semi*, *non*, *sub*, *inter*, *intro*, *intra*, *extra*, etc., are written as one word in most cases; but where the compound is unusual, a hyphen is used. For the prefixes *co*, *pre*, and *re*, see page 59. 2.

y. Compounds beginning with *deutero*, *electro*, *pseudo*, *sulpho*, *thermo*, and similar terminations, are often made, and when they come into general use are written as single words, although usage is unsettled; as, electromagnetism, electromotive, pseudonym. If the compound is uncommon, the hyphen may be used.

z. Compounds of adverbs, like *above*, *ill*, *well*, *so*, with a participle or participial adjective, to form an epithet, are often written with a hyphen when they precede the noun they qualify, but not otherwise; as, "the well-known author," "the so-called spelling reform," "this ill-advised proceeding," "the above-named parties." But it is much better to write them separately. — Compound adverbs are always written as single words; as, moreover, meanwhile, awhile, meantime, everywhere, anywhere, forever, forevermore.

7. From the foregoing directions and examples the general principles of the proper compounding of words

may be seen. Hyphens should never be used between words when the same words separately will just as well express the meaning.

8. On the other hand, many compound words generally written as one, or with a hyphen, may be used in such a way as to require their being written separately. Thus the whole class of compound adverbs and participles, as stated above (under *z*), even if written with a hyphen before a noun which they qualify, require to be separated when written after it. *Meantime*, *meanwhile*, *awhile*, as adverbs, are made single words; but in the phrases "in the mean time," "in the mean while," "after a while," they should be separated.

9. So, many other words generally written as one require to be separated when used in an unusual sense. A few examples of some of these are given, as illustrations.

"In every thing and event to perceive the present loving energy of the Heavenly Father." — *W. E. Channing*.

"And to ascend for ever and ever in immortal love." — *Ibid*.

"With his mouth full of news." — *As You Like It*.

"These were the palmy days of light houses and heavy gas-bills." — *John Brougham*.

A *glasshouse* is a place where glass is made; a *glass house* is a house made of glass.

A *blackbird* is a species of oriole; but a crow is a *black bird*.

A *sharp-edged* instrument is not a sharp *edged* instrument.

10. So, many words of various endings are written as one word if the compound makes but two syllables, but with a hyphen if of more than two. (See above, *k*, *w*.)

11. Where any awkward collocation of letters in a compound occurs, or the doubling of a letter, or where the compound is made with an uncommon word or with a proper name, the hyphen may be used, even where it conflicts with the foregoing rules.



12. Many authors may prefer to use the hyphen in some of the cases where the rules would dispense with it; and of course its use is a matter of taste, as much as of custom. Wherever any doubt would arise as to the meaning of a compound phrase, the hyphen should be used.

### III. SYLLABICATION.

Syllabication is important to the compositor and proof-reader, as showing the proper manner of dividing words at the end of a line, and also to teachers and their pupils, as an indispensable auxiliary to the proper pronunciation of words. In dictionaries, the division into syllables is made mainly for the purpose of showing the pronunciation.

It is the practice in printing the classical and the modern European languages always to divide between a vowel and the following consonant, or any combination of consonants which can begin a word and consequently be pronounced in combination, whether the vowel is short or long. But the prevailing practice in English is to divide words into syllables according to their correct pronunciation, as near as may be; regard being also had to the formation of the word, and to prefixes and terminations.

Neither of our American Dictionaries is consistent with itself, and both are, I believe, wrong in many of their divisions. For example, both divide *woman* and all its derivatives, in giving the words in the vocabulary, after the *m*, whereas according either to formation or pronunciation, it should be divided *wo-man*, as the *m* belongs as much to the second syllable as the first. So of the word *trouble*, although both divide between the *b* and *l*, while no one would ever think of

doing so unless he took the Dictionary as authority, as the *b* is sounded as much on one syllable as the other, and Worcester gives as the correct pronunciation *trub-bl*. It is evident, following the analogy of all kindred languages, that the proper syllables of these words are where they would naturally be made; i. e. *trou-ble* and *wo-man*. Indeed, on the page in Worcester where *woman* and its compounds occur, the word is actually divided at the end of the line four times after the *o*, and only once after the *m*; and on the page in Webster where the words are given, the only time it is divided at the end of the line it is divided *wo-man*.

Again, the word *fortune* is divided by both Dictionaries *fort-une*, while the same word is given in Latin, French, Spanish, and Italian, in neither one of which languages would it ever be divided as they divide it; and in Webster it is divided *four* times (the only cases in which it occurs at the end of a line) *for-tune*, as it undoubtedly should be. *Nature* also is divided by both Dictionaries *nat-ure*, although the great majority of authorities divide it *na-ture*, as it certainly should be. It may be said that these divisions of the Dictionaries better show the correct pronunciation. But this is not so, as the *y* sound after *t* is the sound properly belonging to the *u*, as laid down in all the dictionaries and grammars.

There are many discrepancies between our Dictionaries, and many inconsistencies in both, which would seem to indicate that proper syllabication was not much attended to, and perhaps was not considered of importance. But it is a very serious matter to compositors, if to no one else, as they have to re-space two lines in order to change a letter from one line to another.

The following rules, which are based on the old English system, with the examples given under them, will show the proper way of dividing words in all cases where any doubt is likely to exist.

### RULES.

1. Every vowel or diphthong which is sounded constitutes a separate syllable ; as,

li-on, cru-el, com-pres-si-bil-i-ty, ma-tu-ri-ty, me-di-ate,<sup>1</sup> re-affirm, re-en-ter, lead-er, gen-er-os-i-ty, per-ceive, a-me-li-o-rate,<sup>1</sup> a-nem-o-ne, An-ax-ag-o-ras.

2. Where a single consonant, or consonant digraph,<sup>2</sup> comes between two vowels, or between a diphthong and a vowel, the consonant or consonant combination should be joined with the first vowel if short ; but with the last, if the first one is long, or unaccented,<sup>3</sup> except as qualified by the rules hereafter given.

ri-val, riv-er, hab-it, de-cis-ion, o-pin-ion, de-stroy, crea-ture, na-ture, Goth-ic, hatch-et, or-a-to-ri-al, or-a-tor-i-cal, o-ra-tion, ne-glect, re-press, vis-ion, sail-or, tail-or, meas-ure, pleas-ure.

3. Where two consonants not forming a digraph come together between two vowels, or a diphthong and a vowel, the consonants must be divided ; as,

af-ter, car-pet, o-ri-en-tal, mil-lion, bril-liant, con-ver-sion, for-tune, scrip-ture, pic-ture, for-mer, fac-tor, mus-ter, pas-ture, blan-ket, ad-jec-tive, per-cep-ti-ble, moun-tain, Chris-tian, as-sessor, sta-tis-tics, pro-tec-tor, chan-ces, chan-ges, re-hear-sal, prot-estant, is-land ; *but* fa-ther, pro-phet-ic, fish-er-man.

4. Where three or more consonants come between

<sup>1</sup> The final italic *e*'s in these words are silent.

<sup>2</sup> A digraph consists of two letters having a single sound ; as *ch* in *church* ; *th* in *thin* ; *sh* in *shot*. The rule includes cases of three or more letters pronounced as one ; as, *tch* in *hatchet* ; *str* in *destroy*, etc.

<sup>3</sup> By unaccented vowels are meant those unmarked in Webster, and those marked as *obscure* in Worcester.

two vowels, or a diphthong and a vowel, the first of which is short, all of them which can be pronounced together, except the first, go with the latter syllable ; as,

chil-dren, tech-ni-cal, part-ner, twin-kle, twin-king, chuc-kle, chuc-king, trem-ble, trem-bling, con-junc-ture, an-thra-cite, e-lec-tri-ci-ty, ful-crum, frus-trate, in-struc-tress, ac-tress, pam-phlet-er, in-king, at-mos-phere, pic-kle, tic-kler, pe-des-tri-an, match-less, trans-gres-sor.

5. In all cases of doubtful pronunciation, or where the exact pronunciation cannot be given, divide upon the vowel ; as,

pre-de-ces-sor, *not* pred-e-ces-sor, pro-duct, *not* prod-uct, me-moir, *not* mem-oir, dou-ble, trou-ble, colo-nel, busi-ness, wo-man, wo-men, pro-gress, fic-ti-tious.

6. The *e* or *g* should never be separated from the following *e*, *i*, or *y* on which its soft sound depends ; as,

ne-ces-sa-ry, ca-pa-ci-ty, re-joi-cing, pre-ju-di-ces, sur-ging, sur-ges, chan-ging, chan-ges, re-li-gious, re-li-gion.

7. As the letter *x* never begins a word in English, it cannot begin a syllable ; and as *j* never ends a word, it should not end a syllable. Likewise, as *q* never occurs in English without *u* following, it must never be divided from the *u* ; as,

ma-jes-ty, pre-ju-dice ; an-ti-qui-ty, li-quit, li-que-fy, li-qui-date, re-qui-si-tion.

8. The participial terminations *en* and *ing*, and *ed* when it makes an additional syllable, as well as the comparative *er*, the superlative *est*, and the plural *es*, should always be made separate syllables, except where, according to the rules of orthography (see p. 71, Rule II.), the preceding consonant is doubled, or where they are preceded by *c* or *g* soft ; as,

rat-ing, rat-ed ; a-bat-ing, a-bat-ed ; a-bound-ing, a-bound-ed ; brok-en, break-ing ; tak-en, tak-ing ; strong, strong-er, strong-est ; gross, gross-er, gross-est ; brave, brav-er, brav-est ; box-es,

hors-es, vers-es ; *but* for-cing, em-bra-cing, charg-ing, char-ges, voi-ces ; hot-ter, hot-test, ad-mit-ting, ad-mit-ted.

9. The termination *er*, when added to a verb ending with a consonant or a silent *e* to form a noun, is always made a separate syllable ; but the termination *or* is not so separated ; as,

bak-er, mak-er, be-liev-er, com-mand-er, form-er, tres-pass-er, work-er ; ac-tor, gov-er-nor, con-fes-sor, pro-tec-tor, op-er-a-tor.

10. All terminations beginning with a vowel added to a word ending with a consonant or silent *e* should be separated from the word in dividing, if the position of the accent and pronunciation of the primitive word remain unchanged ; as,

de-pend-ence, as-sist-ant, com-mend-able, re-tro-spect-ive, progress-ive, in-struct-ive, con-sist-ent, as-sur-ance, ob-serv-ance, art-ist, re-vers-i-ble, con-form-i-ty, ab-sur-d-i-ty, pa-tri-arch-al.

11. This principle must not be carried so far, however, as to include nouns or other words in common use, which perhaps are as near primitives as the words from which they appear to be derived. Such words should follow the general rules, as in the following examples :—

ser-vant, ser-vice, rehear-sal, univer-sal, for-mal, for-mer, obser-vatory, consis-tory, indepen-dence, rec-tangle, acciden-tal, ac-tive, ad-jec-tive, matu-rity, stan-dard, guar-dian.

12. Whenever a primitive word ending with a consonant takes a termination, beginning with a vowel, which is also an accented syllable, or where the place of the accent is changed, the consonant must go with the termination ; as,

sys-te-matic, *but* system-atize ; emen-dation, emen-dator, *but* emend-able, emend-atory ; laby-rin-thine, ar-tis-tic.

## CHAPTER X.

### RULES OF ORTHOGRAPHY.

ALTHOUGH the spelling of English words seems to be very irregular and arbitrary, a knowledge of the following general principles will enable one in most cases to decide at once upon the proper spelling of a word. The exceptional words will be found fewer than is generally supposed. The omission of useless silent letters has been very marked within the past fifty years, and will undoubtedly be as noticeable during the next half-century.

#### I. MONOSYLLABLES.

1. Monosyllables ending with *f*, *l*, or *s*, preceded by a single vowel, double the final letter; as, *staff*, *mill*, *pass*. The only important exceptions are *clef*, *if*, *of*; *bul*, *nul*, *sal*, *sol*; *as*, *gas*, *has*, *was*, *yes*, *gris*, *his*, *is*, *this*, *pus*, *thus*, *us*.

2. Monosyllables ending in any other consonant than *f*, *l*, or *s* do not double the final letter. The only common exceptions are *abb*, *ebb*, *add*, *odd*, *bigg*, *egg*, *mumm* (to mask), *inn*, *bunn*, *err*, *burr*, *purr*, *mitt*, *butt*, *fizz*, *fuzz*, *buzz*.

3. A consonant at the end of a word immediately after a diphthong or double vowel is not doubled; except in the word *guess*.

#### II. DOUBLING FINAL CONSONANTS.

1. Monosyllables and words accented on the last syllable ending with a single consonant (except *h* or *x*) preceded by a single vowel, or by *qu* and a vowel, double the final consonant before an additional termination beginning with a vowel, whether a syllable is added or not; as, *rob*, *robbed*, *robber*, *robbing*; *regret*, *regretting*, *regretted*; *fop*, *foppish*, *foppery*; *commit*, *committal*, *committing*, *committed*, *committer*; *thin*, *thinner*, *thinnest*,

*squat, squatter, squatting; quit, quitted, quitting.* Except that, when the place of the accent is changed, the final consonant is not doubled; as, *refer, reference, referable; prefer, preference, preferable.*

2. A final consonant when it is preceded by a diphthong or by two vowels, or when the accent is not on the last syllable, is not doubled on assuming an additional termination; as, *oil, oiling, oily; brief, briefer, briefest; real, realize, realist; benefit, benefiting, benefited; equal, equalize, equality.*

3. An important exception to this rule exists, by general usage, in regard to words ending in *el*, in which *l* is usually doubled on taking an additional termination beginning with a vowel, excepting only in the word *novelist* and the derivatives of *parallel*, as *paralleled, paralleling, unparallelled*. Also the preterites, participles, and verbal nouns ending in *al, il, or ol*. The following list comprises all the verbs which double the final *l* on taking an additional syllable:—

apparel	drivel	imperil	parcel	shovel
bevel	duel	jewel	pencil	shrivel
bowel	embowel	kennel	peril	snivel
cancel	enamel	label	pistol	tassel
carol	empanel	level	pommel	trammel
cavil	equal	libel	quarrel	trammel
channel	gambol	marshal	ravel	tunnel
chisel	gravel	marvel	revel	unravel
counsel	grovel	model	rival	vial
cudgel	handsel	panel	rowel	victual
dishevel	hatchel			

4. Other common exceptions to the rule are *humbug, periwig, zigzag, compromit, carburet* and similar chemical terms ending in *uret, kidnap, and worship*, which double the last letter before an addition, and also the word *woollen* from *wool*.

5. The reason given for doubling in all these cases is to prevent mispronunciation, which seems to be a valid one. Webster, however, allows none of these exceptions to the rule, except in the derivatives of *humbug, periwig, zigzag, and compromit*.

### III. WORDS ENDING WITH A DOUBLE LETTER.

1. Words ending with any double letter preserve it double before any added termination not beginning with the same letter.

and in all derivatives formed by means of prefixes; as, *wooner, seeing, agreeable, stillness, blissful; recall, depress, foresees.*

2. Except *instalment, inthralment, thralldom, enrolment, dullness, fulness, skilful, skilfully, wilful, wilfully*, and words derived from *pontiff*, as *pontific*. Also, *withal, therewithal, wherewithal, until, twibil*, as well as *distil, fulfil*, and *instil*, with their derivatives. Webster, however, doubles the *l* in all these words but *withal, therewithal, wherewithal, until*, and *twibil*.

#### IV. FINAL *c* OR *ck*.

1. Monosyllables and verbs of more than one syllable ending with the sound of *k* take always *ck* at the end; as, *black, stick, knock, attack*. The only exceptions are the monosyllables *lac, sac, talc, zinc, ploc, roc, soc, arc, marc, orc*, and *fisc*; and the verbs *frolic, rollic, mimic, physic, traffic, havoc*, and *bivouac*, in the present tense. But when these verbs assume the terminations *er, ed, or ing*, the *k* is inserted to show the hard sound; as, *frolick, frolicking; traffic, trafficked, trafficker*.

2. Words of more than one syllable ending in *ic* or *iac* are written without the *k*; as, *music, critic, maniac*. (*Derrick* is an exception.) Words of more than one syllable, in which *c* is preceded by any other vowel than *i* or *ia*, end in *ck*. But *almanac, sandarac, limbec, xebec, manioc*, and *havoc* are exceptions.

#### V. FINAL *or* OR *our*.

All words formerly ending in *our* with the *u* unsounded are now spelled invariably in America *or*; as, *honor, labor, governor*. The only exception is the word *Saviour*, referring to Jesus Christ. But in England the *u* is retained in many words of this ending.

#### VI. FINAL *ise* OR *ize*.

The only verbs ending with the sound of *ize* which are now spelled *ise* (in America) are the following, viz.:—

advertise	comprise	divertise	misprise
advise	compromise	enfranchise	premise
affranchise	criticise	enterprise	reprise
apprise	demise	exercise	revise
arise	despise	exorcise	rise
catechise	devise	improvise	supervise
chastise	disfranchise	manumise	surmise
circumcise	disguise	merchaundise	surprise



VII. FINAL *e*.

1. Derivatives from words ending with silent *e* after a consonant retain the *e* when the termination added begins with a consonant; as, *pale, paleness; edge, edgeless; hate, hateful; chaste, chastely; move, movement*. The words *wholly, nursling, abridgment, acknowledgment, judgment, lodgment, and wisdom* are the only common exceptions.

2. When the final *e* is immediately preceded by another vowel (except *e* or *i*), it is generally dropped before a consonant; as, *true, truly; argue, argument; awe, awful; woe, woful*. But the *e* is retained in some words of this class; as, *bluely, blueness, trueness, rueful, shoeless, eyeless*.

3. Derivatives from words ending with silent *e* omit the *e* when the termination added begins with a vowel (with the exceptions given below); as, *bride, bridal; guide, guidance; use, usage; force, forcible; true, truism; sale, salable; eye, eying; centre, centring; rule, ruling*. *Mileage* is an exception.

4. Words ending with *ce* or *ge* retain the *e* before words beginning with *a* or *o* to preserve the soft sound of the *c* or *g*; as, *trace, traceable; change, changeable; courage, courageous; outrage, outrageous*. According to this rule *mortgageor* is the correct spelling, but legal usage is in favor of *mortgagor*.

5. The *e* is retained in *hoeing, shoeing, and toeing*; and also in the words *dyeing, singeing, springeing, swingeing, and tingeing*, to distinguish them from *dying, singing, springing, swinging, and tinging*.

6. Words ending with *ie* change the *ie* to *y* on taking the additional syllable *ing*; as, *die, dying; hie, hying; vie, vying*.

VIII. FINAL *y*.

1. Words ending with *y* preceded by a consonant change the *y* into *i* before any termination not beginning with *i*; as, *contrary, contrarily, contrariness; icy, iciest, icily; merry, merrier, merriest, merrily, merriment; pity, pitiful, pitiless, pitiable, pitied, pitiest; spy, spied, spies*.

2. Adjectives of one syllables ending in *y* are exceptions, and retain the *y*; as, *sly, slyer, slyest, slyly, slyness; spry, spryer, spryest, spryly, spryness; dry, dryly, dryness*. But *drier* and *driest* are usually written with the *i*.

3. Derivatives of words ending in *y* which are formed by

adding *ship* are also exceptions ; as, *ladyship*, *suretyship*. Also the words *babyhood* and *ladykin*.

4. Words ending with *y*, preceded by a vowel, do not change the *y* before an added termination ; as, *gay*, *gayety*, *gayly*, *gayness* ; *play*, *player*, *playful*, *playing*. The word *daily* is an exception, as are a few irregular verbs, like *said*, *saith*, *paid*, *laid*, etc.

### IX. THE PLURAL.

1. The regular plural of nouns is formed by the addition of *s* to the singular ; as, *book*, *books* ; *shoe*, *shoes* ; *eye*, *eyes* ; *straw*, *straws* ; *pen*, *pens* ; *grape*, *grapes* ; *horse*, *horses* ; *voice*, *voices*.

2. If the singular ends with *s*, *sh*, *ch* soft, or *x*, the plural is formed by the addition of *es* ; as, *omnibus*, *omnibuses* ; *mass*, *masses* ; *lash*, *lashes* ; *church*, *churches* ; *fox*, *foxes*.

3. If the singular ends in *o* preceded by another vowel, the plural is formed regularly by adding *s* ; as, *folio*, *folios* ; *cameo*, *cameos* ; *bamboo*, *bamboos* ; *embryo*, *embryos* ; *two*, *twos*.

4. If the singular ends with *o* preceded by a consonant, the plural is generally formed by adding *es* ; as, *echo*, *echoes* ; *hero*, *heroes* ; *motto*, *mottoes* ; *potato*, *potatoes*.

5. Proper names ending in *o*, and the following common nouns, together with a few others from the Italian or Spanish hardly Anglicized, form the plural regularly ; as, *Neros*, *albinos*.

albino	duodecimo	junto	octavo	quarto	solo
canto	fresco	lasso	piano	rotundo	stiletto
cento	grotto	limbo	proviso	salvo	torso
domino	halo	memento	portico	sirocco	tyro

6. Nouns ending in *y* preceded by a consonant or by *qu* form the plural by changing *y* into *ies* ; as, *lady*, *ladies* ; *mercy*, *mercies* ; *body*, *bodies* ; *colloquy*, *colloquies*. But if the *y* is preceded by a vowel, *s* only is added for the plural ; as, *boy*, *boys* ; *day*, *days* ; *valley*, *valleys* ; but *ay*, *ayes*. Some proper names ending in *y* simply add *s* for the plural ; as, *Henry*, *Henrys* ; *Tully*, *Tullys*.

7. The third person singular of verbs is formed in accordance with the foregoing rules ; as, *rides*, *boxes*, *marches*, *woos*, *goes*, *buys*.

8. The following nouns ending in *f* or *fe* form the plural by changing the *f* or *fe* into *ves*, viz. *beef*, *calf*, *elf*, *half*, *knife*, *leaf*, *life*, *loaf*, *self*, *sheaf*, *shelf*, *wife*, *wolf*, and sometimes *wharf* ; as, *beeves*, *knives*, *wolves*, etc. *Staff* usually is written *staves* in the plural. All other nouns ending in *f*, *fe*, or *ff* form the plural regularly ; as, *proof*, *proofs* ; *strife*, *strifes* ; *muff*, *muffs*, etc.

Blende ( <i>Mia.</i> )	Blend	Cafion	Canyon
Blithesome, -ly	Blithsome, -ly	Canvas ( <i>cloth</i> )	Canvass
Blonde	Blond	Canvass, <i>v.</i>	Canvas.
Bodice	Boddice	Carbine†	Carabine
Boil	Bile	Carat	Caract, Carrat
Bombazette*	Bombazet	Caravansary	{ Caravansera
Bombazine	Bombasine		{ Caravansera
Bonapartist	Buonapartist	Carburetted*	Carbureted
Bourgeois	Burgeois	Carcass	Carcase
Bourn	Borne, Bourne	Carnelian	Cornelian
Bourse	Burse	Cassava	Casava, Cassavi
Bowlder, <i>or</i>	Boulder	Cassimere	Kerseymer
Brand-new	Bran-new	Caste ( <i>a class</i> )	Cast
Brazen	Brasen	Catchpoll	Catchpole
Brazier	Brasier	Catchup }	Catsup
Brier	Briar	Ketchup }	
Brooch	Broach, Broche	Cauliflower	Colliflower
Bryony	Briony	Ceiling	Cieling
Buccaneer	Buccanier	Centiped	Centipede
Buhrstone	Burrstone	Centre*	Center
Bunn*	Bun	Cesspool	Sesspool
Burden	Burthen	Chalcedony	Calcedony
Burin	Burine	Chameleon	Cameleon
Burnous†	Burnoose	Chamois	Shamois
Burr*	Bur	Champagne, <i>a wine.</i>	
But-end	Butt-end	Champaign, <i>flat, open country.</i>	
By, <i>n.</i>	Bye	Chant	Chaunt
Cæsura	Cesura, Caesura	Chap ( <i>jaw</i> )	Chop
Calcareous	Calcarious	Chase	Chace
Caldron	Cauldron	Check	Cheque
Calendar	Kalendar	Checker	Chequer
Calends	Kalends	Chemical	Chymical
Caliber	Calibre	Chemistry	Chymistry
Calipash†	Callipash	Chestnut	Chesnut
Calipeet	Callipee	Chintz	Chints
Calipers	Callipers	Choir	Quire
Caliph	Calif, Kaliph	Choke	Choak
Calk	Caulk	Choose	Chuse
Calligraphy	Caligraphy	Chore†	Char, Chare
Calyx	Calix	Chorister	Quiristar
Camlet	Camblet	Cigar	Segar
Camomile	Chamomile	Cimeter	{ Cimitar
Camphene	Camphine		{ Cymetar
Camphor	Camphire		{ Scimetar
Cannoneer	Cannonier		{ Scimitar

Cipher	Cypher	Craunch	Cranch
Clarinet*	Clarionet	Crayfish, † or	Crawfish
Clew, or	Clue	Crier	Cryer
Clinch	Clench	Crosslet†	Croslet
Cloak	Cloke	Cruse ( <i>cruet</i> )	Cruise
Clodpoll	Clodpole	Crumb	Crum
Clothe	Cloathe	Crystal	Chrystal
Clyster	Glyster	Cue	Queue
Cobbler	Cobler	Cuneiform	Cuniform
Coif	Quoif	Cutlass	Cutlas
Coke	Coak	Cyclopædia*	Cyclopedia
Colander	Cullender	Cymar †	Simar
Colic	Cholic	Cyst	Cist
Collie ( <i>dog</i> )	Colly	Czar, -ina	Tzar, Tsar, -ina
Colliery	Coalery	Dactyl	Dactyle
Complete	Compleat	Daily	Dayly
Complexion	Complection	Dandruff	Dandriff
Confectionery	Confectionary	Danegelt	{ Dangel { Danegeld
Confidant, <i>m.</i>	{ Confident	Debarkation	Debarcation
Confidante, <i>f.</i>		Debonair	Debonnaire
Conjurer	Conjuror	Decrepit	Decrepid
Connection	Connexion	Defence*	Defense
Connoisseur	Connaisseur	Defier	Defyer
Consecrator	Consecrater	Deflection	Deflexion
Contemporary	Cotemporary	Deflower†	Deflour
Contradance	Country-dance	Delft*	Delf, Delph
Control	Comptrol	Demarkation†	Demarcation
Controller	Comptroller	Dependant, * <i>n.</i>	Dependent
Conversable	Conversible	Dependence	Dependance
Cony	Coney	Dependent, <i>a.</i>	Dependant
Coolie†	Cooly	Deposit	Deposite
Copier	Copier	Desert, <i>n.</i>	Desart
Copse	Coppice	Despatch*	Dispatch
Coquette, <i>n.</i>	Coquet	Dessert	Desert
Corbel	Corbcil	Detecter	Detector
Correlative	Corelative	Detortion†	Detorsion
Cosey*	Cosy, Cozey	Detractor	Detracter
Cot	Cott, Cote	Develop	Develope
Cotillon	Cotillion	Development	Developement
Coulter†	Colter	Dexterous	Dextrous
Councillor, * <i>member of a council.</i>		Diæresis	Dieresis
Counsellor, * <i>one who counsels.</i>		Diarrhoea	Diarrhea
Courtesan	Courtezan	Dike	Dyke
Courtesy	Curtsy, Curtesy	Diocese	Diocess
Cozen	Cosen		

Disburden	Disburthen	Empale	Impale
Dishabille*	Deshabille	Empanel	{ Empannel
Disk	Disc		{ Impanel
Disseise†	Disseize	Employee†	{ Employé, <i>m.</i>
Disseisin†	Disseizin		{ Employée, <i>f.</i>
Disseisor†	Disseizor	Empoison	Impoison
Distention	Distension	Empower	Impower
Distil*	Distill	Encage	Incage
Distrainer	Distrainer	Enchant	Inchant
Diversely	Diversly	Enchase	Inchase
Domicile	Domicil	Encircle	Incircle
Doomsday-book	Domesday-book	Enclose*	Inclose
Dote	Doat	Enclosure*	Inclosure
Dovecot*	Dovecote	Encroach	Incroach
Downfall	Downfal	Encumber	Incumber
Dowry	Dowery	Encumbrance	Incumbrance
Dram	Drachm	Encyclopædia*	Encyclopedia
Draught, <i>and</i>	Draft	Endamage	Indamage
Draughtsman	Draftsman	Endear	Indear
Dribble†	Dribble†	Endow	Indow
Drier	Dryer	Endue	Indue
Drought	Drouth	Enfeeble	Infeeble
Dryly	Drily	Enfeoff	Infеoff
Duchess	Dutchess	Enfranchise	Infranchise
Duchy	Dutchy	Engender	Ingender
Dulness*	Dullness	Engorge	Ingorge
Eccentric	Excentric	Enhance	Inhance
Economics	CEconomics	Enigma	Ænigma
Ecstasy	Ecstasy, Extasy	Enjoin	Injoin
Ecstatic	Extatic	Enlard	Inlard
Embalm	Imbalm	Enroll	Enrol, Inrol
Embankment	Imbankment	Enrolment*	Enrollment
Embargo	Imbargo	Enshrine	Inshrine
Embark	Imbark	Ensnare	Insnare
Embarkation	Embarcation	Entail	Intail
Embed	Imbed	Entangle	Intangle
Embezzle	Imbezzle.	Enterprise	Enterprize
Emblazon	Imblazon	Enthronе	Inthrone
Embody	Imbody	Enthymeme	Enthymem
Embolden	Imbolden	Entitle	Intitle
Emborder	Imborder	Entomb	Intomb
Embosom	Imbosom	Entrance	Intrance
Emboss	Imboss	Entrap	Intrap
Embowel	Imbowel	Entreat	Intreat
Embower	Imbower	Entwine	Intwine

Envelop, v.	Envelope	Frustum	Frustrum
Envelope, n.	Envelop	Fugleman	Fugelman
Envelopment	Envelopement	Fulfil*	Fulfill
Epaulette†	Epaulet	Fulfilment*	Fulfilment
Escritoire	{ Escritoir	Fulness*	Fullness
	{ Scrutoire	Further ( <i>additional</i> )	Farther
Escutcheon	Scutcheon	Fusee*	Fusil
Exactor	Exacter	Gabardine	Gaberdine
Expense	Expence	Galiot	Galliot
Exsiccate, etc.	Exiccate	Gantlet	{ Gantelope
Exude, etc.	Exsude		{ Gauntlet
Eyrie†	Aerie, Ayry	Garish	Gairish
Fæces	Feces	Gauge	Gage
Fagot	Faggot	Gauntlet ( <i>glove</i> )	Gantlet
Fairy	Faery, Faerie	Gayety	Gaiety
Fakir	Faquir	Gayly	Gaily
Falchion	Faulchion	Gazelle	Gazel
Falcon, etc.	Faulcon	Gear	Geer
Fantasy	Phantasy	Gelatine	Gelatin
Farther ( <i>distance</i> )	Further	Gerfalcon	Gyrfalcon
Farthest	“ Furthest	Germane	{ German
Farthingale	Fardingale		{ Germain
Fæcal	Fæcal	Ghibelline	Gibelline
Felly	Felloe	Gibe	Gybe, Jibe
Felon	Fellon	Gimlet	Gimblet
Feldspar†	Felspar	Girasole	Girasol
Fend	Feod	Girth*	Girt
Fibre*	Fiber	Glave	Glaive
Fie	Fy	Glazier	Glasier
Filigree	{ Filigrane	Gloze	Glose
	{ Filagree	Gluey	Gluy
Finery ( <i>a forge</i> )	Finary	Gnarled	Knarled
Flageolet	Flagelet	Good by	Good-bye
Fledgeling†	Fledgling	Gore	Goar
Flier	Flyer	Gormand	Gourmand
Flour ( <i>meal</i> )	Flower	Graft	Graff
Fœtus*	Fetus	Gram.	Gramme
Foray†	Forray	Grandam	Grandame
Fosse	Foss	Granite	Granit
Foundry†	Foundery	Gray	Grey
Frenzy	Phrensy	Grenade	Granade
Frieze	Frize	Grenadier	Granadier
Frumentaceous	Frumentacious	Greyhound	Grayhound
Frumenty	{ Furmenty	Griffin	Gryphon, Griffon
	{ Furmety	Grisly	Grizzly

Grizzled	Grisled	Hurrah	Hurrah, Huzza
Groundsel†	Groundsill	Hydrangea	Hydrangia
Group	Groupe	Hypæthral	Hypethral
Guarantee, v.	Guaranty	Hypotenuse†	Hypothenuse
Guaranty, n.	Guarantee	Idyl	Idyll
Guild ( <i>society</i> )	Gild	Imbrue	Embrue
Guilder ( <i>coin</i> )	Gilder	Impair	Empair
Gulf	Gulph	Imparlance	Emparlance
Gunwale	Gunnel	Impassion	Empassion
Gypsy*	Gypsey, Gipsy	Implead	Emplead
Gyves	Gives	Imposthume	Impostume
Halberd	Halbert	Impoverish	Empoverish
Halibut	Holibut	Imprint	Emprint
Halyards	Halliards	Incase	Encase
Halloo, Hollo	Holloa, Hollow	Inclasp	Enclasp
Handicraft	Handcraft	Increase	Encrase
Handiwork	Handwork	Incrust	Encrust
Harebell	Hairbell	Indelible	Indeleble
Harebrained	Hairbrained	Indict	Endict
Harem	Haram	Indite	Endite
Harrier	Harier	Inditer	Enditer
Harslet*	Haslet	Indorse	Endorse
Haul ( <i>to drag</i> )	Hale	Inferable†	Inferrible
Haunch	Hanch	Inflection	Inflexion
Hawser	Halser	Infold	Enfold
Hazel	Hazle	Infoliate	Enfoliate
Headache	Headach	Ingraft	Ingraff, Engraft
Hearse	Herse	Ingrain	Engrain
Heartache	Heartach	Ingulf	Engulf
Height	High	Innuendo	Inuendo
Hemistich	Hemistick	Inquire	Enquire
Hibernator	Hybernator	Inquirer	Enquirer
Hiccough	Hickup	Inquiry	Enquiry
Hindoo	Hindu	Instalment*	Installment
Hindrance†	Hinderance	Instil*	Instill
Hoarhound	Horehound	Instructor	Instructor
Hodge-podge	Hotch-potch	Insurance	Ensurance
Hoiden	Hoyden	Insure	Ensure
Holiday	Holyday	Inthrall	{ Inthral { Enthral
Hollo, Halloo	Holloa, Hollow	Inthralment	Inthrallment
Honeyed	Honied	Intrust	Entrust
Hoot	Whoot	Inure, or	Enure
Hornblende	Hornblend	Inventor	Inventer
Hostler	Ostler	Inwrap	Enwrap
Housewife	Huswife		

Inwreathe	Inwreath	Manceuvre*	Maneuver
Jail	Gaol	Mantelpiece	Mantlepiece
Jailer	Gaoler	Marquis*	Marquess
Janizary	Janissary	Marshal	Mareschal
Jasmine	Jessamine	Martin ( <i>bird</i> )	Marten
Jaunt, -ily	Jant, -ily	Marten ( <i>beast</i> )	Martin
Jaunty	Janty	Mask	Masque
Jewelry	Jewellery	Mastic	Mastich
Jonquille*	Jonquil	Mattress	{ Mattress
Jostle†	Justle		{ Mattress
Jowl†	Jole	Maugre*	Mauger
Judgment	Judgement	Meagre*	Meager
Kale	Kail, Cail	Mediæval	Medieval
Keelhaul	Keelhale	Merchandise	Merchandize
Keelson	Kelson	Mere ( <i>a pool</i> )	Meer
Keg	Cag	Meter†	Metre
Koran, Alcoran	Alkoran	Mileage	Milage
Lackey	Lacquey	Milleped	Millepede
Lacquer	Lacker	Millionaire	Millionnaire
Lantern	Lanthorn	Misspell	Mispell
Lanyard	Laniard	Misspend	Mispend
Launch	Lanch	Mistletoe	{ Mistletoe
Lea* ( <i>a plain</i> )	Lee, Ley, Lay		{ Mistletoe
Leach, v.	Leech, Letch	Mitre*	Miter
Ledger	Leger	Mizzen	Mizen
Lettuce	Lettice	Moccason*	{ Moccasin
License	Licence		{ Moggason
Licorice	Liquorice	Mohammedan	{ Mahometan
Lief	Lieve, Leef		{ Muhammadan
Lilac	Lilach	Moneyed	Monied
Llama ( <i>animal</i> )	Lama	Mood, or	Mode
Loadstar	Lodestar	Mortgagor, † or	Mortgageor
Loadstone	Lodestone	Mosque	Mosk
Loath, a.	Loth		{ Moschetto
Lode ( <i>a vein</i> )	Load	Mosquito	{ Musketo
Lodgment†	Lodgement		{ Musquito
Lower	Lour	Mould*	Mold
Lye ( <i>from ashes</i> )	Lie, Ley	Moult*	Molt
Machiavellian	Macchiavellian	Mullein	Mullin, Mullen
Maladministration†	Maleadministrat'n	Multiped	Multipede
Malcontent†	Malecontent	Murder	Murther
Malfeasance†	Malefeasance	Murky	Mirky
Malpractice†	Malepractice	Muscle, and	Mussel
Maltreat	Maletreat	Mustache	Moustache
Manikin	Mannikin	Nankeen	Nankin



Naught	Nought	Polyhedron	Polyedron
Negotiate	Negotiate	Pommel	Pummel
Net, <i>a. (clear)</i>	Neat, Nett	Pontoon*	Ponton
Nitre	Niter	Pony	Poney
Northeast	North-east	Porpoise	Porpus, Porpess
Novitiate	Noviciate	Portress*	Porteress
Octahedron	{ Octaedron Octohedron	Postilion	Postillion
Œcumenical*	Ecumenical	Potato	Potatoes
Offence*	Offense	Potsherd	{ Potshard Potshare
Opaque	Opake	Practise, * v.	Practice
Osier	Ozier	Premise	Premiss
Oxide	Oxyde, Oxyd	Pretence*	Pretense
Oyes	Oyez	Preterite*	Preterit
Pacha	Pasha, Bashaw	Protector	Protector
Palette	Palet, Pallet	Pumpkin	{ Pompion Pumpion
Palmipede	Palmipede	Purr	Pur
Panel	Pannel	Purslanet	Purslain
Pappoose*	Papoose	Putrefy	Putrify
Paralyze	Paralyse	Pygmy	Pigmy
Parol, <i>a.</i>	Parole	Pyx	Pix
Partisan	Partizan	Quadrat ( <i>Typ.</i> )	Quadrate
Patrol, <i>a.</i>	Patrole	Quartette†	Quartet
Paver	Pavier, Pavior	Quay ( <i>a mole</i> )	Key
Paynim†	Painim	Quinsy	{ Quinsey Quinzy
Pedler*	Peddler, Pedlar	Quintette†	Quintet
Penniless	Pennyless	Raccoon	Racoon, Rackoon
Peony	Piony	Rarefy	Rarify
Persimmon	Persimon	Raspberry	Rasberry
Persistence	Persistance	Rattan	Ratan
Phantasm	Fantasm	Raven ( <i>prey</i> )	Ravin
Phantom	Fantom	Raze	Rase
Philter	Philtre	Real ( <i>coin</i> )	Rial, Ryal
Phoenix*	Phenix	Rearward	Rereward
Phthisic	Tisic	Recall	Recal
Piaster	Piastre	Recognize, <i>etc.</i>	Recognise, <i>etc.</i>
Picket	Piquet	Recognizance	Recognisance
Pie	Pye	Reconnoitre*	Reconnoiter
Piebald	Pyebald	Redoubt	Redout
Pimento	Pimenta	Referable	Referrible
Pincers*	Pinchers	Reflection	Reflexion
Plat, <i>or</i>	Plot	Reindeer	{ Raindeer Ranedeer
Pliers	Plyers		
Plough*	Plow		
Plumiped	Plumipede		

Relic	Relique	Sheathe, <i>v.</i>	Sheath
Rennet	Runnet	Sheik	Sheikh, Scheik
Replier	Replyer	Show	Shew
Reposit	Reposite	Showbread	Shewbread
Resistance	Resistance	Shyly, -ness	Shily, -ness
Restiff, <i>or</i>	Restive	Sibyl	Sybil
Reverie	Revery	Sidewise	Sideways
Reversible	Reversable	Silicious, <i>or</i>	Siliceous
Ribbon	Riband	Siphon	Syphon
Rodomontade	Rhodomontade	Sirloin	Surlain
Roister, -er	Royster, -er	Skilful*	Skillful
Sac ( <i>Nat. Hist.</i> )	Sack	Skulk	Sculk
Sainfoin	Saintfoin	Skull	Scull
Salic	Salique	Sleight, <i>n.</i>	Slight
Saltpetre*	Saltpeter	Slyly, -ness	Slily, -ness
Sandarac†	Sandarach	Smoulder*	Smolder
Sanskrit†	Sanscrit	Smooth, <i>v.</i>	Smoothe
Sarcenet	Sarsenet	Socage	Soccage
Sat	Sate	Solan-geese	Soland-geese
Satchel	Sachel	Solder	Soder
Satinet	Satinett	Sombre*	Somber
Saviour	Savior	Somersault	Summersault
Scallop	Scollop	Somerset	Summerset
Scath, <i>or</i>	Scathe	Soothe	Sooth
Sceptic*	Skeptic	Sorrel	Sorel
Schist	Shist	Southwest	South-west
Scion	Cion	Spinach	Spinage
Scirrhus	Skirrhus	Sponge	Spunge
Sconce	Skonce	Sprite	Spright
Scot-free	Shot-free	Spurt, <i>or</i>	Spirit
Scymitar; <i>see</i>	Cimeter	Stanch	Staunch
Scythe	Sithe, Sythe	Stationery, <i>n.</i>	Stationary
Seamstress	Sempstress	Steadfast	Stedfast
Sear	Sere	Steelyard	Stillyard
Secretaryship	Secretariship	Sterile	Steril
Seethe	Seeth	Stillness	Stilness
Seignior	Signior, Signor	Stockade	Stoccade
Seised‡ ( <i>possessed of</i> )	Seized	Strait, <i>n.</i>	Straight, <i>n.</i>
Seisin‡ ( <i>law</i> )	Seizin	Strew	Straw, Strow
Sentinel	Centinel	Stupefy	Stupify
Sergeant	Serjeant	Sty	Stye
Shakespeare	{ Shakspeare Shakspere	Style	Stile
Shakespearian	Shakspearan	Subtile ( <i>thin</i> )	Subtle
Shard	Sherd	Subtle ( <i>sly</i> )	Subtile
		Subtract	Substract

Suitor	Suiter	Vender, or	Vendor ( <i>Law</i> )
Sulphuretted*	Sulphureted	Verdigris	Verdegriis
Sumac†	Sumach, Shumac	Vermilion	Vermillion
Suretyship	Suretiship	Vertebra	Verteber
Surname	Sirname	Vervain	Vervaine
Surprise	Surprize	Vial	Phial
Swath	Swarth	Vicious	Vitious
Swathe, <i>v.</i>	Swath	Vidette†	Vedette
Swap†	Swop	Villanous*	Villainous
Sycamore	Sycamine	Villany*	Villainy
Sylvan	Silvan	Vise† ( <i>a screw</i> )	Vice
Synonym†	Synonyme	Visitor	Visiter
Syrup†	Sirup, Sirop	Visor	Vizor
Systematize	Systemize	Vitiate	Viciate
Taffety*	Taffeta	Vizier	Vizir, Visier
Talc ( <i>a stone</i> )	Talk, Talck	Wagon	Waggon
Tambourine	{ Tambourin	Waive ( <i>to defer</i> )	Wave
	{ Tamborine	Walrus	Walruss
Tarpaulin†	{ Tarpawling	Wear ( <i>Naut.</i> )	Ware
	{ Tarpauling	Weir†	Wear, Wier
Tawny	Tawney	Weasand	Wezand
Tease	Teaze	Welsh	Welch
Theatre*	Theater	Whippletree	Whiffletree
Thralldom*	Thralldom	Whippoorwill	Whippowill
Thrash	Thresh	Whiskey*	Whisky
Threshold	Threshhold	Whoop	Hoop
Tidbit	Titbit	Whooping-cough	Hooping-cough
Tithe	Tythe	Widgeon	Wigeon
Toilet	Toilette	Wilful*	Willful
Toll ( <i>to allure</i> )	Tole	Windlass	{ Windlace
Tormentor	Tormenter		{ Windlas
Tourmaline	Tourmalin	Wintry*	Wintery
Tranquillity*	Tranquility	Withe, † <i>s.</i>	With
Tranquillize*	Tranquillize	Withal	Withall
Transferable	Transferrible	Woe	Wo
Trousers	Trowers	Woful	Woeful
Turquois†	{ Turkois	Wondrous	Wonderous
	{ Turquoise	Woollen*	Woolen
Unaneled	Unanelled	Worshipper	Worshiper
Unbiased†	Unbiassed	Wreathe, <i>v.</i>	Wreath
Unhouselled	Unhouseled	Wreck	Wrack
Unroll	Unrol	Yeast	Yest
Until*	Untill	Yelk	Yolk
Valise	Vallise	Zinc	Zink
Veil	Vail	Zinciferous	Zinkiferous

## CHAPTER XI.

ACCENTS, DIVISIONS, ETC., IN THE CLASSICAL  
AND MODERN LANGUAGES.

## I. ENGLISH.

1. The English language has no universally recognized accentual or diacritical marks, except the long (—) and short (˘), which are never used in general works, and the diæresis (¨). Even this last mark is used in our spelling-books and dictionaries for a purpose totally different from its proper use, which (as its name signifies) is to show that two vowels which might constitute a diphthong are to be pronounced separately. It is also correctly used in proper names from the German.

2. All other accents on vowels in English have no fixed meaning. It is therefore totally useless for writers to undertake to show by the use of such letters as *â* or *ê*, and *é* or *è*, the pronunciation of a foreign word to a mere English reader.

3. The only other marks used are the French *ç* in words adopted from the French, as *façade*, and *ñ* in words from the Spanish, as *cañon*. Words like *château* and *fête* are sometimes written with the French accent, but this is useless, as the pronunciation can be as easily learned without the accent as with it.

4. In all foreign languages, however, accentual marks have a meaning and purpose, and the following directions are intended to show how they are used, even to those who do not know their full meaning or purpose.

5. The same punctuation marks, as well as the dash, parenthesis, and quotation marks, are used in all these languages except the Greek, and for the same purpose as in English.

## II. GREEK.

1. The Greek language is written with twenty-four letters, two breathings, three accents, five marks of punctuation, and the apostrophe.

2. The marks of punctuation are the comma, the colon (·), the period, the note of interrogation (;), and the exclamation point, — all like ours but the colon and the note of interrogation.

3. A single vowel beginning a word has a breathing placed over it, or before it if it is a capital; either the smooth (´), which has no sound, or the rough (ˆ), which has the effect of an *h* before the vowel. If a diphthong begins a word, the breathing, as well as the accent, is put over the second letter. E. g. ὁ ἀνὴρ, ἡ ἡχώ, τὸ οὖς, ὑμεῖς, Αἴας, νῖός, Ἑρμῆς.<sup>1</sup>

4. The rough breathing is also used over the letter ρ when it begins a word, as ῥέω; and where the ρ is doubled a breathing is put over each letter, as ῥῥῆν, Πύρρος.

5. The smooth breathing sometimes occurs in the middle of a word in poetry, when it shows that the elision of a vowel has taken place, and two words have been united; as, τοῦναντίον for τὸ ἐναντίον, καὶ for καὶ ἄν, ἡγάρα for ἡγοῖ ἄρα.

6. The accents are the acute (´), the grave (`), and the circumflex (~ or ^); one of these belongs on every word, and only one, except in the case of enclitics.

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<sup>1</sup> The δ, ἡ, and τὸ here are respectively the masculine, feminine, and neuter article.

7. No accent can come upon any syllable before the antepenult,<sup>1</sup> and none but the acute on this. The acute cannot be used upon the last syllable of a word in the midst of a sentence, but is used instead of the grave whenever it occurs before any punctuation mark, or on a word in an English sentence. The interrogative *τί* or *τίς* is an exception to this rule, and is always written with the acute accent.

8. The circumflex can be used only on one of the last two syllables, and never over either of the short vowels *ε* and *ο*.<sup>2</sup>

9. The grave can be used only on the final syllable. It is not used immediately before any mark of punctuation except occasionally the comma, nor on a single word standing in an English sentence.

10. If an accent comes upon a diphthong, it is placed over the second letter; and if upon a capital at the beginning of a word, it is put before it with the breathing; as, *Αἴας*, *Ὅμηρος*, *Ὡ φίλος*.

11. An enclitic is a word attached in accentuation to the preceding word, and has its accent thrown back upon the last syllable of the preceding word, and sometimes successively on two or three words; as, *ἀνθρωπός ἐστι· δαΐζόν μοι· εἰ τίς τινά φησί μοι παρῖναι*.

12. The three vowels *α*, *η*, *ω*, take sometimes the *iota subscript*, *ι*, *η*, *ω*. When one of these letters re-

<sup>1</sup> The *penult* is the last syllable but one of a word; the *antepenult* is the one preceding the penult.

<sup>2</sup> Notwithstanding the circumflex accent can never be used on these short vowels, English type-founders send out with all their Greek fonts a great quantity of these useless accents; and in a printer's manual recently printed in Philadelphia, notwithstanding the use of the accents purports to be explained, in the Greek case which is given boxes are shown for various combinations of these letters.

quires to be capitalized, the *ι* is put after the capital, and any accent or breathing required is put before it; as, *Ἄιδης* for *ᾗδης*, *Ἡιδη* for *ῆδη*, *Ἦιδή* for *ῥδή*.

13. The diæresis is used for the same purpose as in English (p. 87), and the apostrophe also, to show the elision of a vowel at the beginning or end of a word.

14. In dividing words at the end of a line, all the consonants which can be pronounced together are carried over; but compounds are separated into their elements; as, *συν-είω-μι*.

### III. LATIN.

1. The Latin alphabet is the same as the English, with the exception of *w*.

2. Latin is now commonly printed with no marks of accent whatever except the diæresis, which is used for the same purpose as in Greek and English.

3. The diphthongs *æ* and *œ* are now often printed separately, *ae* and *oe*; in this case, where they are not diphthongs the diæresis is put over the *e*; as, *aër*, *poëta*. But if the *æ* or *œ* is used wherever it is a diphthong, the separate letters without the diæresis sufficiently denote that they are not a diphthong; as, *aer*, *poeta*.

4. In writing Latin names or other words as English, the diphthong should always be used; as, *Cæsar*, *Meli-bæus*, *anapæst*, *Athencæum*, *cæsura*.

5. The grave accent was formerly used to distinguish certain particles from other words spelled in the same manner; as, *quòd*, because; *quod*, which.

6. The circumflex was used over final *d* in the Ablative case of the first declension to distinguish it from the Nominative; as, *bond fide*, *sub rosa*. Also over *u* in *us* and *um*, to mark the Genitive in the fourth de-

clension. It was also used to mark various contractions ; as, *Dt* for *Di* ; and also over a vowel in certain verbs to denote the omission of *vi* in conjugation ; as, *amāsti* for *amavisti*.

7. In printing Latin, copy should be followed as to diphthongs and accents, if it is uniform ; as many still prefer to retain the old style, which in fact is followed in all English works except those of a very recent date.

8. Words are generally divided in Latin by the same rules as in English, although some authors follow the rule of the Greek, in separating all the consonants which can be pronounced together from the preceding vowel.

#### IV. FRENCH.

1. The French alphabet is the same with the English, excepting *w* and *k*. It has three orthographic marks, the acute ( ' ), the grave ( ` ), and the circumflex ( ^ ).

2. The acute is used only over *e*, and shows that it has the sound of *ā* in *English*, or *a* in *date*. Ex. *été*, *donné*, *réunir*, *année*. Wherever two *e*'s come together in French, the first is always acute ; as, *née*, *passée*, *meublées*, *rencontrées*.

3. The grave accent is used over *e*, which then has the sound of *e* in *ebb*, or in *there* ; as, *père*, *mère*, *près*, *deuxième*, *trouvèrent*. It occurs very frequently over certain syllables ending with two *e*'s separated by one or two consonants, as *ère*, *ème*, *être*, *école*, which have the first *e* grave ; but this does not necessarily follow, as the *e* may here be either acute or circumflex. The grave is used over *a* and *u* only to distinguish a word from another of the same spelling, but of different meaning ; as, *la*, the ; *là*, there ; *ou*, or ; *où*, where.



4. The circumflex is used over all the vowels, and denotes that a letter has been omitted in spelling which was formerly used ; as, *âge, forêt, île, maître, côte, sûr.*

5. The diæresis, or *tréma*, is also used in French for the same purpose as in English.

6. The *cedilla* is placed under *c* before *a, u,* and *o,* when it has the sound of *s* ; as, *façade, garçon, reçu.*

7. Adjectives denoting nationality are written without a capital ; as, *anglais, américain, français, romain.*

8. The vowels *a, e,* and *i,* when final, are sometimes elided before a word beginning with a vowel or silent *h.* The *a* is elided only in the article *la* ; as, *l'amitié, l'histoire.* The *e* is elided in the article *le,* the preposition *de,* the pronouns *je, me, te, ce, se,* and *que,* and the negative adverb *ne,* as well as several other words ; as, *j'aime ; c'est l'homme qu'il n'estime pas.* Also in words like *grand'mère, aujourd'hui, entr'acte.* The *i* is elided only in the conjunction *si* before *il* and *ils* ; as, *s'il, s'ils.* In all these cases the words are run together, without a space, contrary to the practice in other languages.

9. In dividing French, a single consonant between two vowels always goes with the last syllable, and all consonants which can be pronounced together go with the following vowel.

10. In using French titles before names in English, the barbarism of using an English noun with a French preposition should be avoided ; either make both French or both English. Write Duc d'Orleans, or Duke of Orleans ; Duc de la Rochefoucauld, or Duke of La Rochefoucauld ; Comte d'Artois, or Count of Artois ; Duchesse de Perpignan, or Duchess of Perpignan. Not Duke d'Orleans, Duke de la Rochefoucauld, Count d'Artois, Duchess de Perpignan.

## V. ITALIAN.

1. The Italian alphabet consists of twenty-two letters, similar to the English with the omission of *k*, *w*, *x*, and *y*. The letter *j* is a vowel, and frequently occurs at the end of a word after a consonant; as, *tempij*, *studj*, sounded like the English *y*.

2. The Italian has only two accents, the grave ( ` ) and the acute ( ' ).

3. The grave is used on a vowel at the end of a word, to distinguish it from another word alike in orthography but different in signification, as well as for some other purposes. It can occur only on the last letter of a word, and on this the acute never comes.

4. The acute is used on the *i* of words ending in *io* and *ia* whenever these letters make two distinct syllables, thus answering the purpose of the diæresis in other languages; as, *galleria*, *addio*. It is sometimes used, on different syllables, in words spelled alike, which have two significations; but only in cases where the meaning would otherwise be ambiguous.

5. The apostrophe is used in articles in place of the final vowel when they come before a word beginning with another vowel, or when they are abbreviated; as, *l' animo*, *l' onore*, *de' libri*, *Lorenzo de' Medici*. The *i* in *il* is also cut off after a word ending with a vowel; as, *tutto 'l paese*. Several other words are likewise contracted in the same manner, at the end or the beginning. In all cases, however, the words remain separate, and are not run together as in French.

6. The rules for the division of words are the same as in French.

## VI. GERMAN.

1. The German alphabet contains the same letters as the English, and the following letters also occur : *ß*, *ff*, *ä*, *ö*, and *ü*. But the German has no accentual marks.

2. The *ß* is always used at the end of words, and in a compound made of a word ending in *ß* with another word ; the *ff* is used only in the middle of words ; as, *des Wassers, des Hauses, aussehen, Bischen*. The character *ß* is represented when the Roman alphabet is used by *ss* ; it is thus possible in a compound word to bring three *s*'s together.

3. The *ä*, *ö*, and *ü* are represented in the Roman alphabet by *ä*, *ö*, and *ü*, and these are also used when German names are written in English, although *æ*, *œ*, and *ue* are sometimes used instead. The diphthong *æ* and *œ* should never be put for *ä* and *ö*. E. g. *Bähr*, *Bähr* or *Baehr* ; *Rörner*, *Körner* or *Koerner* ; *Müller*, *Müller* or *Mueller*. *Ötthe* is written *Goethe* in English, but other German names are usually written with the *ä*, *ö*, or *ü*. In capitals the mark is not put over the letter, but an *e* is put after it ; as, *Ueber* for *über* ; *Defter* for *öfter*.<sup>1</sup>

4. In German every noun is commenced with a capital letter.

5. In dividing words, the German follows the rule of carrying over all the consonants which can be pronounced together, like the other Continental languages. But compound words must always be separated.

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<sup>1</sup> The compositor must not think, because a word is sometimes written with the *a*, *o*, or *u* simple, and sometimes with *ä*, *ö*, or *ü*, it is a misprint, as the plural of many words is made by this change ; as, *Vater, Väter* ; *Mutter, Mütter* ; *Garten, Gärten* ; *Vogel, Vögel*.

## VII. SPANISH.

1. The Spanish alphabet is the same as the English, with the exception of *w* and the addition of *ñ*. The character *ll* is used as a consonant; as in *llama*.

2. The acute accent is used in Spanish to mark the accented syllable when not determined by fixed rules. It is used in monosyllables on the conjunctions *é, ó,* and *ú*, and the preposition *á*; and also on the pronouns *él, mí, sí*, and the verbs *dé, sé, vé*, which it distinguishes from other words written without the accent.

3. The only other marks are occasionally the *ü*, and in older Spanish the circumflex is found over the vowels, but it is not now used; also the *cedilla* (*ç*), as in French, for which *z* is now used.

4. The note of interrogation in Spanish is always put before a question, inverted, as well as at the end.

5. It is divided into syllables like the other principal modern languages.

## VIII. OTHER MODERN LANGUAGES.

1. The Portuguese has a waving mark over vowels to denote that a consonant sound is omitted; as, *João, Garção*.<sup>1</sup> The acute accent is sometimes used, and the *ç* is also used as in French.

2. The Dutch use the same alphabet with the English, and have no accented or marked letters. A peculiarity of the Dutch is the vowel *ij*, which is equivalent to our *y*; as, *Bilderdijk, Huijgens*.

3. The Danish marked letters are the *ä, ö,* and *ø*, which last is a peculiarity of the language. Danish is

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<sup>1</sup> This mark is frequently found in old English books and manuscripts, where it is used for the same purpose.

sometimes printed in the German and sometimes in the Roman character, as is also the case with the Swedish.

4. The Swedish has the German ä and ö, and also a letter peculiar to the language, å, which is frequently seen in proper names; as, Småland, Åbo. The acute is sometimes used in Swedish to mark an accented syllable; as, Tegnér, Franzén.

5. The Modern Greek, or Romaic, is printed precisely like the classical Greek, and is subject to the same typographical rules in all respects.

6. The Slavic languages of Europe — Russian, Polish, Hungarian, etc. — and the Turkish are not often seen in anything but proper names; and so of the Arabic, Persian, and other Oriental languages. These are all so variously spelled that any directions are useless. Every writer or traveller — if he gives us nothing else new — invariably has a new mode of marking names, which has no significance whatever to the English reader.

## IX. HEBREW.

The use of Hebrew in this country does not warrant the large space given to it in printer's manuals, which is totally useless. No compositor can set Hebrew without studying the letters and points in the grammar. The only use generally made of it is in commentaries on the Bible. One thing, however, must be remembered, — that, as Hebrew, like all Oriental languages, is read from right to left, if a passage is quoted which has to be divided, the right-hand words must go in the first line, and the left-hand words be carried over.

## CHAPTER XII.

REMARKS ON COMPOSITION. — TECHNICAL  
TERMS. — SIZES OF TYPE.

1. COMPOSITION is the most important branch of the printing business. Unless that is done tastefully and accurately, fine presswork and expensive paper will be thrown away. The shape of the page, the proper sinkage of headings, the relative sizes of the types for text, notes, etc., all require careful attention. We shall first explain so much of the process as to give a new author an idea of the terms which he ought to understand.

2. The compositor's *stand* is a wooden frame made to hold two pairs of cases, usually for Roman and Italic. The *lower case* is the nearest to the compositor, and contains all the small letters of the alphabet (hence called *lower-case* letters), the punctuation marks, figures, spaces, and quadrats, or quads. The *upper case* is raised above the lower case, and contains the capitals, small capitals, reference marks, braces, accents, etc.

3. The *spaces* are merely blank types used between the words, and the *quadrats* are larger blanks, of the size of an *en*, an *em*, and of two or three *ems*. The spaces are the 3-em or thick space, the 4-em or middle space, the 5-em or thin space, and the hair-space. The *thick* space is used between words in *solid* matter, or matter which has no *lead* between the lines. The *em* quad is a square of the size of the body of the type, and is the proper indentation of a paragraph, and also

the proper space after a period or other full stop before the next sentence. The *en quad* is half the thickness of the *em*, and is the proper space between words in leaded or open matter, and the proper space to put after a semicolon or colon when lines are spaced with 3-*em* spaces, the 5-*em* space being used before these marks when they are properly made (see No. 16). The larger quadrats are used merely for blanks at the end of a paragraph.

4. The *lead* is a thin strip of metal, put between the lines when desired, of the same height with the quadrats and spaces. Leads are cast of any thickness, and are reckoned as to thickness by the number required to equal a Pica *em*. Thus 4's are four to a Pica, 6's six to a Pica, and 10's (the thinnest used) ten to a Pica. Any space desired between lines may be made by doubling or trebling a lead of proper thickness.

5. When type is new, in papers from the foundry, the compositor first *lays his case*, which is merely depositing the types in their proper boxes. If the type has before been used, he takes in his left hand as much of the *dead matter* as it is convenient to hold, with the face turned towards him, so that he can readily see the words, and proceeds to *distribute* it to the proper boxes. The speed and accuracy with which a good compositor does this is a wonder to the beholder. Indeed, a compositor could do it with equal facility in the dark, if he could but read the words he has to distribute; as an accomplished player will touch any key of his instrument, while his eyes are fastened on the music which he is playing. Distributing is a very important matter, for, if letters are put into the wrong boxes, the compositor will find it to his cost when he gets his proof.

He should avoid filling his case so full that the letters may be knocked from one box to another; and it is better to distribute two or three times a day, as he thereby gets a change from setting, which is a great relaxation.

6. The compositor now receives his *take* of copy from the foreman, usually about a day's work, and proceeds to *set his composing-stick*. This, by means of a slide, can be adjusted to any width desired. If his work is to be leaded, he sets his stick by the leads, taking great care to adjust it so that the lead will move readily in the stick, and yet so that no letter, or even hair-space, can slip by it. If the matter is to be solid, he adjusts it to the given number of ems.

7. So much has been said about the proper preparation of copy, that it seems hardly necessary to say anything further upon the subject. But it is of so much consequence to the compositor, as a matter of money, that we must insist on the duty of an author's having his copy carefully and legibly written; and, where different types are used, of marking the sizes distinctly, and distinguishing foot-notes carefully from what is to be inserted in the text. If the copy is illegible or faulty in these respects, the compositor ought, in common honesty, to be paid for it.

8. The compositor now, first getting or making a *composing-rule* (which is a plate of brass or steel of the height of type, with a little projection at the end, that it may readily be transferred after his line is complete) to fit his stick, sets as many words as will go in the line with good spacing, or part of one where a long word which can be properly divided comes at the end of the line, and then spaces out as evenly as possible



between every word, in no place making more than the difference of a 5-em space, and not even this by the side of a word of two or three letters only. In doing this, he must *justify* his line exactly, — not allowing it to be loose, but just tight enough to stand alone in the stick, nor crowding it so hard that it requires an effort to get it out of the stick. Having adjusted his line properly, he transfers his composing-rule above the line, and proceeds in the same manner till his stick is full, when he *empties* the stick upon a *galley* of wood or brass, made to hold the type. In picking up his type the compositor looks only at the *nick*, and picks it up so as to put it into his stick without turning. The experienced compositor can tell at once whether he has got an *i*, *r*, *s*, or *t*, by the sense of touch; although all these letters are so nearly alike in thickness that an inexperienced person can hardly perceive the difference.

9. In this manner he proceeds till his take is finished, and he receives the *make-up* from the compositor who had the take before him.<sup>1</sup> The page should always be made up to an exact number of leaded lines, if the matter is leaded, with a blank line and lead at bottom. This is very important, where more than one kind of type is used, as, if it is not done at the beginning, pages of matter may occur which will either be half a line short or long, — enough to spoil what is intended for a handsome book.

10. When a sufficient number of pages for a sheet are made up, they are taken to an *imposing-stone*, and laid in place, so that when the sheet is printed the pages will fold properly. The *chase* and *furniture* are then

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<sup>1</sup> It is the usual practice now for one person to make up a whole book, both for convenience and speed.

put around the pages, and the *form* is locked up so that it can be lifted and carried to the press. The chase is an iron frame, with two cross-bars, and the furniture consists of the *gutters*, which are strips of wood or metal put between the pages which come side by side; the *head-sticks*, between the head of the page and the cross-bar; the sticks between the side of the page and the cross-bar, called *reglets*; and the *side-sticks* and *foot-sticks*, which are bevelled pieces at the side and foot of the pages respectively, between which and the chase are inserted wedges called *quoins*, which are driven so as to *lock up* the *form* by means of a mallet and *shooting-stick*. If the matter is to be stereotyped or electrotyped, two or three pages are locked up side by side in a small chase; but instead of gutters, *side-leads* are used between the pages and on each side.

11. An impression is then taken of the form, called a *proof*, which is given to the proof-reader to be read, together with the copy. After reading it, the reader returns it to the compositor, whose duty it is to correct all the marks made and the imperfections noted by the proof-reader, and in doing this to preserve proper spacing throughout, no matter how much *overrunning* his blunders may cost him. The reader has no right to make alterations from the copy, except to spell in accordance with the system of the office, and such slight changes in punctuation and capitals as the regular style of the work requires, and which every compositor ought to know. But he should not undertake to reform the punctuation of an author entirely, even if it is erroneous; or even to correct grammatical blunders or awkward expressions, — much less, errors of statement or fact. These should be left to the second proof, and be

referred to the author for his sanction before they are changed. Besides, it is not the compositor's business to correct them without being paid for it. Bad copy is no excuse for typographical errors, however; these are all the result of carelessness.

12. If the *proof* taken after correction shows that marks have not been properly corrected; that bad spacing has been made, either by crowding in letters and spacing too thin, or by overspacing to make up for a doublet; or that broken letters have been left uncorrected, or others broken in making the corrections; or that spaces are left sticking up so as to disfigure the proof; or that letters are slipped by the leads at the end of the lines;—the compositor must again correct the proof without charge; as the author ought not to pay for it with his own corrections, and if the proprietor pays for it, he virtually offers a premium on slovenly workmanship, or if he allows it to pass without being corrected, he spoils the symmetry of the book.

13. The subject of spacing is so important that we quote the following from "The American Printer," by Thomas MacKellar, recently published at Philadelphia.

"Close spacing is as unworkmanlike as wide spacing, and neither ought to be permitted except in very narrow measures; and, frequently, even then with care it might partly be prevented. What is commonly called the thick space is the proper separator between each word; though this rule cannot always be adhered to in narrow measures when large type is used. It is not sufficient merely to have a line here and there uniformly spaced: a careful compositor will give every page that uniformity of appearance which is a chief excellency. . . .

"Where a line is evenly spaced, and yet requires justification, the additional space should be put between those words in the line where it will be least observable: viz. a d and an h, being tall, perpendicular letters, will admit an increase of space

between them, but not more than a middle and thin space to a thick-spaced line. . . .

"Accurate justification is absolutely essential, as the letters will be warped sidewise in a loose line, making it impossible to get a fair impression from the type. Besides, the letters are liable to be drawn out by the suction of the rollers, to the detriment of the form and the press."

14. The foregoing remarks should be carefully heeded by the compositor. But though the proper space in solid or thin-leaded matter is the thick space, yet when matter is thick-leaded the space should be increased to an en quad between the words, making only the same relative difference in spacing out as in matter which is thick-spaced ; and when, as is sometimes done, three or four leads are put between the lines, two thick spaces is none too much for the standard spacing. Short lines of poetry are sometimes seen thus leaded, with thick spaces only between the words, which spoils the whole appearance of the page. Where poetry is thick-leaded, a proportionate space must be preserved between the stanzas.

15. In tabular work, or where figures occur in columns, useless ciphers before figures should be discarded, as well as in plain matter ; e. g. Lat.  $27^{\circ} 8' 42''$ , not  $27^{\circ} 08' 42''$ . On the contrary, in columns of figures with decimal numbers, the decimal places should always be filled out ; as, if some decimals consist of two places, all should be filled to two places, by using ciphers ; as, 28.44, 30.00, 30.10 ; not 30. or 30.1, but the places filled out even.

16. In this connection we remark that the comma and period should always be cast to the exact thickness of one fourth of an em, as figures are cast to just one half an em. In this way only can matter in tables be

kept perfectly straight, and besides, even if the period be made three to an em, it is unnecessarily thick and usually has a shoulder, and looks as if a hair-space were put upon one side of it. The same remark applies to the semicolon and colon, which are frequently cast with a space before them, which is not enough ordinarily, and yet even if a hair-space is added it is more than enough, especially in a thin-spaced line.

17. In setting up mathematical or chemical formulæ, if the signs, as usual, are made of the size of an em quad, a thick space should be used each side of them; but if they are made smaller than the body, allowance should be made, and a thinner space used, as should be done likewise for the shoulder of an *Italic* capital; and where a letter projects over the body an additional space should be put after it. Where capitals are used for mathematical symbols, *Italics* are preferable, and are always used for small letters: the small letters should have a thin space between them, but the shoulder on an *Italic* capital is usually sufficient. If Roman capitals are used, a thin space should be put between them. *Italics* are generally used for mathematical symbols; but chemical symbols are usually printed in Roman, although sometimes put in *Italics*.

18. In formulæ where fractions occur, the fractions should usually be put in type two sizes smaller than the main type, and all fractions should be of the same size; i. e. a fraction in Arabic figures should not be put in with a small face, because the compositor has that type ready made, but should be made of the same size as the fractions in which letters occur. The formula should not be divided when it is possible to avoid it; but if a division is necessary, it must be made where a sign

comes between its subdivisions, and between the two main members if possible.

19. A *stereotype* plate is made by taking a mould from the type when made into pages, either in plaster of Paris, *papier-maché*, or clay, which is allowed to harden sufficiently to obtain a cast in type-metal. The plates can be finished up and printed off, and then packed away in boxes in a small compass, to be printed from again without resetting the type whenever another edition is called for.

20. An *electrotype* is made from a mould taken in wax properly softened, which is then covered over with a coating of fine plumbago, which can be done in the mould without injury to the finest lines of the finest cut, thus producing a metal surface upon which a thin coating or shell of copper is deposited by means of a galvanic battery. This shell is then backed up to the requisite thickness for printing from, as in a stereotype plate. This process is more expensive than stereotyping, but it is much superior in fineness, and is also much more durable, inasmuch as copper is harder than type-metal, and, where thousands of impressions are to be taken, is altogether the cheapest.

21. In determining the form of a page of an oblong shape, whatever its size, a certain proportion should always be maintained. The diagonal measure of a page from the *folio* in the upper corner to the opposite lower corner should be just twice the width of the page. This is no arbitrary technical rule, but is in conformity to the law of proportion establishing the line of beauty; it applies equally to all objects of similar shape, and satisfies the eye completely. A long brick-shaped page or book will not look well, however nicely

it may be printed. When we come to a quarto or square page, the true proportion of the diagonal to the width will be found to be as  $10\frac{1}{2} : 6\frac{1}{2}$ , — the size of a good-shaped quarto, — instead of  $2 : 1$ , as in the oblong, or octavo. And this shape also proves as satisfactory to the eye as the former one. However large or small the page may be, these proportions should be maintained for a handsome book.

22. The first page of the text of a book should have about two thirds of the matter of a full page. Where chapters or other divisions occur, a uniform sinkage of the same division should be kept up through the book. In poetry this should also be done as nearly as possible; but allowance may be made for the different stanzas which occur, so that they may be divided properly. A useless repetition of a half-title over the first page following should be avoided.

23. In measuring a book, the square of the page is taken by finding the number of ems in a line, and also the number in the length of the page, including blank line and leads, and multiplying them together. One page of the text of this book measures  $22\frac{1}{2}$  ems in width, and 41 ems in length, and consequently contains 923 ems. A page of the smaller type, like the List of Abbreviations, measures 31 ems in width, and 56 in length, consequently containing 1,736 ems. All types larger than Pica are by printers' rules measured as Pica.

24. Extracts from a book, in prose, should always be at least one size smaller than the regular text, and in poetry, two sizes smaller. Where a line of poetry is quoted incidentally, three sizes smaller than the text should be used, at least in the larger types. Notes at

the foot of the page are usually three sizes smaller than the text ; i. e. Bourgeois for Pica, Brevier for Small Pica, Minion for Long Primer, and Nonpareil for Bourgeois. A foot-note should never be put at the end of the last line of another note, but two short notes may be put in the same line.

#### SIZES OF TYPE.

1. The types in common use are given below, in the order of their size. The faces of types of the same body are so varying, that it is useless to give specimens, as the best printer, especially in a small type, cannot always determine its size.

2. The largest book type used is *Great Primer*, and this mainly in Primers and books for children. But many editions of the Bible have been printed in this type, and also the text of many large books of engravings and plates.

3. *English* is not very much used ; but Prayer Books and Primers are often printed in it.

4. *Pica* is a type very much used, and the text of the standard Histories in both England and America, as well as many important scientific and illustrated works, and Sermons and Addresses, are printed in this type. Bancroft's, Prescott's, and Ticknor's works were all first printed in Pica, and the Memoirs of the American Academy are in the same type.

5. *Small Pica* is the type of the principal Quarterlies of England and America, and the North American Review has always been printed upon it, as are also the International, and others. It is also the type in which the text of almost all law books and law reports is printed, as well as most city and town documents.



6. *Long Primer* is probably used more than any other type for book-work. Most of the noted editions of works of fiction are printed upon this type, and it is much used for poetry, and also for all sorts of miscellaneous work.

7. *Bourgeois* is the type used on most of the monthly magazines published in this country, as the *Atlantic*, *Harper's*, and *Scribner's*. It is also used extensively for notes to *Pica* books.

8. *Brevier* is used for notes on law books, and for the smaller type on the monthly Magazines; and also in printing much of the literature in a cheap form which is now so common.

9. *Minion* is very much used on newspapers, and also for head-notes in law reports, and for foot-notes to *Long Primer*.

10. *Nonpareil* is very generally used for tabular work, for side-notes, and also upon newspapers.

11. *Agate*, next in size, is not very much employed in book-work, but answers a good purpose for advertisements in newspapers.

12. *Pearl* is the smallest type of any practical use in printing, and many Bibles are printed upon it. Two smaller sizes have been made, called *Diamond* and *Brilliant*; but they are worse than useless, as no one can read them except at the risk of total blindness. They only serve to show the nicety of the human eye and hand, which can cut and cast types so small, and yet so perfect, that, when seen through a magnifying-glass, they appear like distinct and beautiful types of a larger size.

# CHAPTER XIII.

## DIMENSIONS OF BOOKS AND PAPER.

1. THE dimensions of books when they were all printed upon the hand press were very well defined by the terms *folio*, *quarto*, etc. They were generally printed upon what is termed *medium* paper, 20 × 24 inches in dimensions. A sheet of this size, folded once, makes a folio; again, a quarto; still again, an octavo; then, a square 16mo; again, a 32mo; and so on to 64mo, and even 128mo. Besides these sizes there are two others intermediate, the 12mo and 18mo. The oblong 16mo was printed on a different sheet of paper, 18 × 28 inches in dimensions. The different sizes of books, therefore, measure about as follows; it being understood that the sheet is printed on both sides, so that a folio has four pages to a sheet; a quarto, eight; etc.

	Inches.		Inches.
Folio . . . . .	20 × 12	16mo (square) . . . . .	6 × 5
Quarto . . . . .	12 × 10	16mo (oblong) . . . . .	7 × 4½
Octavo . . . . .	10 × 6	18mo . . . . .	6½ × 4
12mo . . . . .	8 × 5	32mo . . . . .	5 × 3

2. For quarto and octavo a sheet 19 × 24 inches has been found to give the best shape, but one 20 × 24 inches is the best for duodecimo. The 18mo is discarded totally nowadays, as it requires, after the first side is printed, the transposition of four pages to make it fold properly, and then leaves two insets to be inserted in binding.

3. Since power presses have been invented a much larger number of pages can be printed at one time, and although on a platen press the size of a sheet is still limited by the surface which will take a good impression, yet by means of a cylinder press any size which is profitable can be printed, as the cylinder only touches the form at a single point, and consequently with less strain than a much smaller form on a platen press. Octavos are generally printed double, or sixteen pages at one impression, and duodecimos as twenty-fours.

4. Paper is now made to order of every possible size and shape, to satisfy the taste or whim of any author or publisher. It is put up in quires of 24 sheets each, 20 quires, or 480 sheets, thus making a ream. Some paper is put up 25 sheets to a quire, and this seems to be a simpler arrangement, as one ream is then just 500 sheets; but the old practice is the common one.

5. Printers reckon a ream as 19 quires, one quire in a ream being allowed them by usage in getting the forms ready. For 500 copies of a sheet, 11 quires of paper are used; for 1000 copies, 21 quires are used, and the same quantity for every additional 1000.

6. The common standard sizes of paper now made in America are the following:—

	Inches.		Inches.
Double Medium, 12mo	23 × 41	Demy, Printing . . .	17 × 22
“ “ 8vo	24 × 38	“ Writing . . .	15 × 20
16mo printed as 24mo	22 × 37½	Folio, “ . . .	17 × 22
12mo printed as 16mo	20 × 31½	Crown, “ . . .	15 × 19
Oblong 16mo . . .	18 × 28	Foolscap, “ . . .	13 × 16
Medium, 12mo . . .	20 × 24	Letter Paper . . .	10 × 16
“ 8vo . . .	19 × 24	Commercial Note . .	5 × 8

## APPENDIX.

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IN answer to some queries addressed to me by the National Printer-Journalist for July, 1898, I made certain criticisms of some rules of the Chicago Proof-readers' Association on which we differed entirely.

The first and most important rule to which I objected is printed as follows: "Do not use comma before 'and,' 'or,' etc., when used to connect three or more nouns, as, 'John, James and Henry have left town.' But when these conjunctions are used so as to add emphasis to the clause which they connect, or where the meaning of the sentence will be altered by the omission of the comma, insert it." (In fact, it is impossible to read this sentence correctly without making a pause before "and Henry" fully as long as before "James.")

In order to test this judgment I will give the authorities who have indorsed the rule of our text given on page 11, and the view that has been taken by all the best scholars of England and America. Indeed, I have never known but a single person with any reputation for scholarship who ever opposed it.

In the first place, there is no English or American Dictionary, Concordance, Grammar, or any other work relating to the use of Language, in which this rule has not been followed and recognized for nearly three hundred years. King James's Bible (completed in 1610), with its numerous eminent translators and

scholars, follows the rule; and also the recently revised version, translated by equally eminent scholars. All English literature — with its brilliant array of names, Shakespeare, Milton, Dryden, Lord Bacon, Burke, Macaulay, down to Tennyson and Gladstone — has been so printed, edition after edition.

All the writers on language have specially indorsed it. Lindley Murray, the first writer on the subject in England, and Archbishop Trench, in his "Study of Words," have indorsed it directly.

In America, Hudson's, Grant White's, and Rolfe's editions of Shakespeare, and Bartlett's "Familiar Quotations" and his recent Concordance of Shakespeare, follow this rule. Prof. W. D. Whitney's "Language and the Study of Language," and his "Essentials of English Grammar," Gould Brown's "Grammar of Grammars," and Richard Grant White, in his "Words and their Uses" and "Every-day English," specially written on the subject of pure English, are all of the same opinion. Prof. A. H. Hill, whose "Rhetoric" has passed through many editions, Professor Mathews, in "Words, their Use and Abuse," Mr. J. H. Teall, "On Compounding English Words," and Professors Alpheus Crosby and W. W. Goodwin, in their publications on Greek Grammar, have followed and approved of the rule. The works of all our greatest writers, Emerson, Whittier, Longfellow, Lowell, Holmes, Hawthorne, etc., etc., and the works of all our scholars, without an exception, have always followed the practice, and to change it now would be absurd.

**All** the learned Presidents and Professors of Harvard College, as well as the line of proof-readers of the University Press, Messrs. Folsom, Nichols, Wilson, and myself, all of whom have received honorary degrees from Harvard University, have adhered strictly to this practice.

To sum up the matter, it is sufficient to say that this rule as it stands is perfectly clear, and cannot by any possibility be misunderstood in any case, whereas the rule of the Chicago proof-readers must often be misleading at first sight, and render a second reading necessary to get the actual meaning, as the examples given under our Rule II. of the text will show. In fact, the Chicago rule itself, as given above, is a tacit recognition of its deficiency.

I am very much surprised to see some Boston newspapers have adopted the plan of omitting the comma in such cases, and also some of the more recent publishing firms. But the oldest firm in Boston, Messrs. Little, Brown, and Company, has strictly maintained the correct rule; and I have also noted that publishing firms who omit the comma in the firm name, in almost every instance insert the comma in the text of their publications. The periodicals and papers of Harper Brothers, the oldest firm in New York, also strictly follow the rule, as do the proprietors of the New York Evening Post and the Nation.

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I HAVE in the successive editions of this work made many changes as to the proper employment of

the hyphen in compounding words. I have also become satisfied that the rule of the three American standard Dictionaries — Worcester, The Century, and The International, which requires that adverbs like *ill*, *well*, *so*, etc., when joined with a participle, as *ill-bred*, *well-meant*, or *so-called*, should be written with the hyphen when they come before the words or phrases qualified, but not when they come after them — is inconsistent. I have never been able to see any difference between the *ill-will* of a person and a person's *ill will*, or between a *well-disposed* man and a man *well disposed*, or between a *so-called* Parkway and a Parkway *so called*. Both composers and authors nearly always fail to make any distinction between the two. Indeed, *so named*, without a hyphen, is given as the definition of *so-called*, in The International.

M. T. BIGELOW.

JULY 10, 1899.

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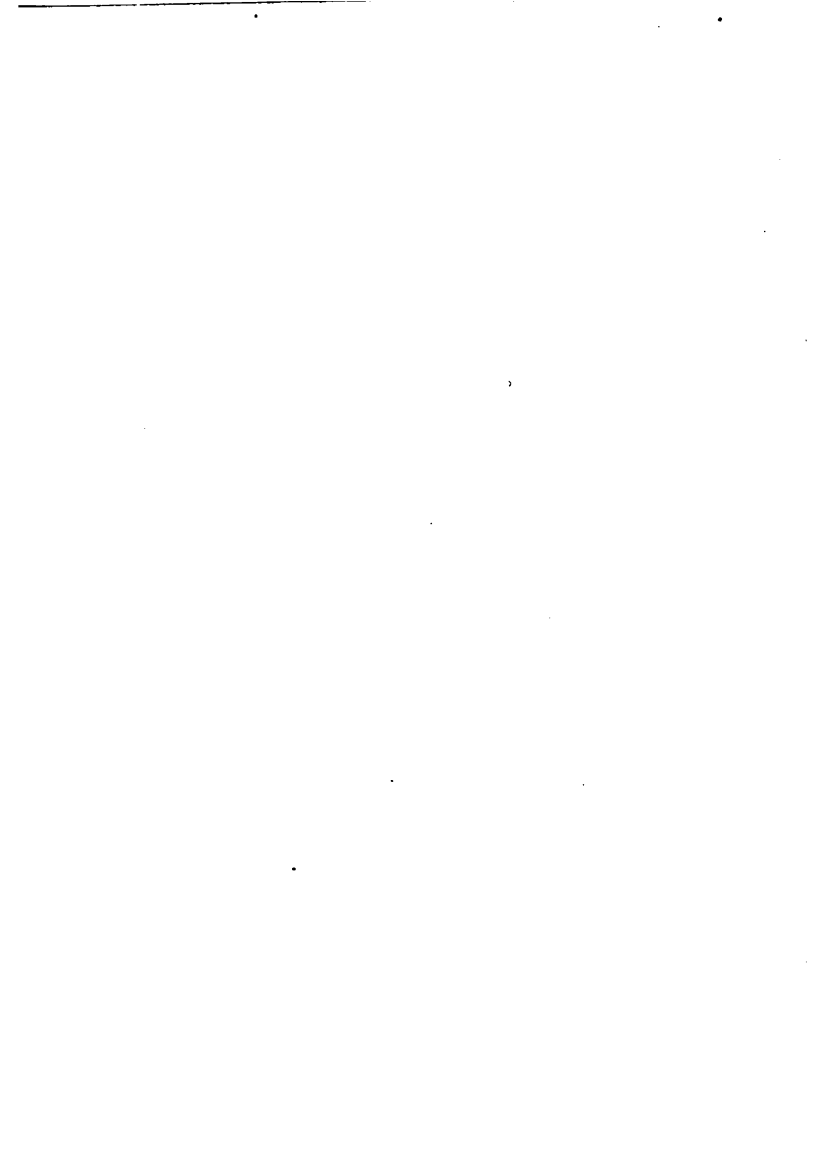
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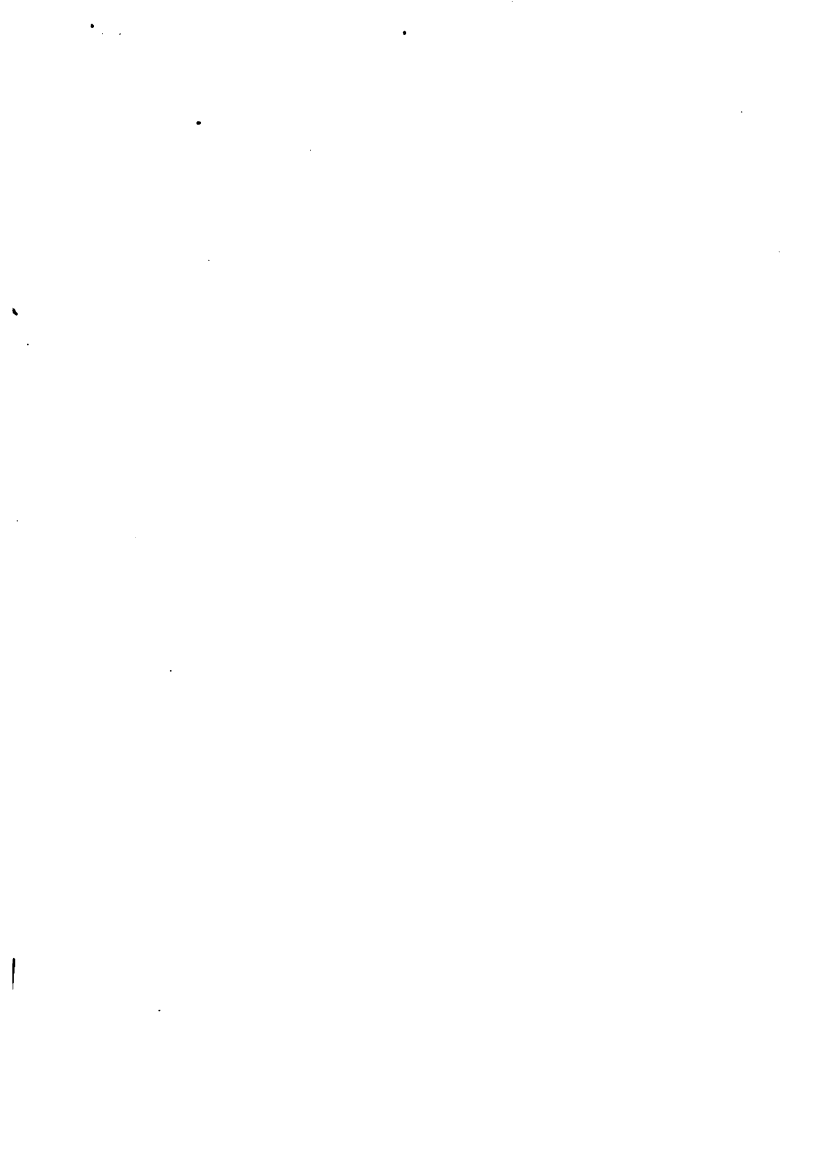
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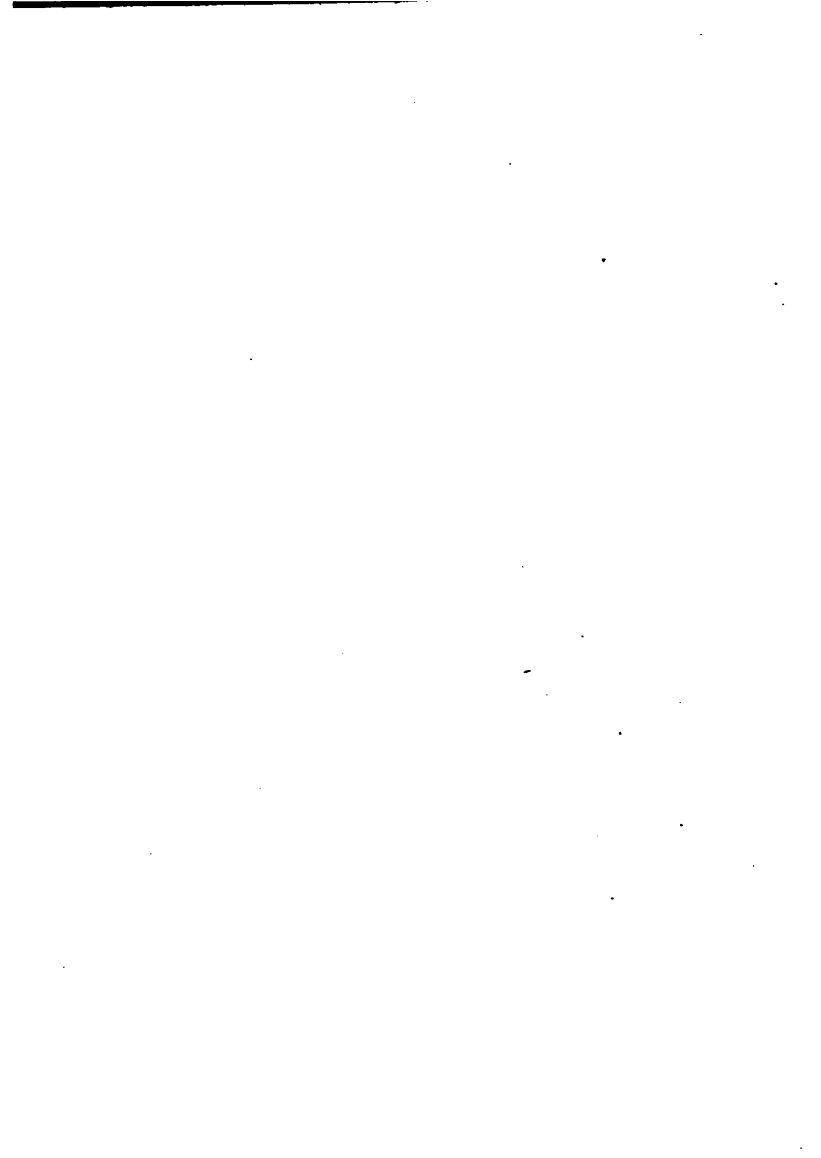
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